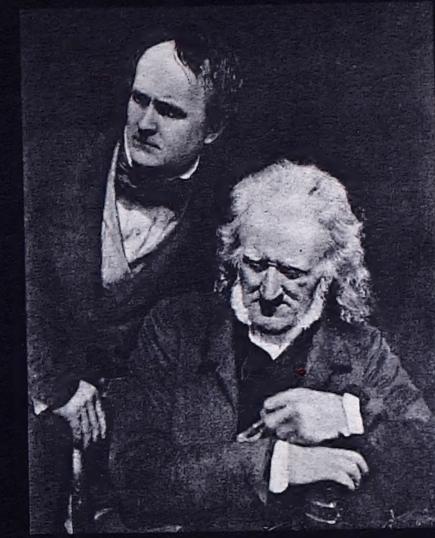
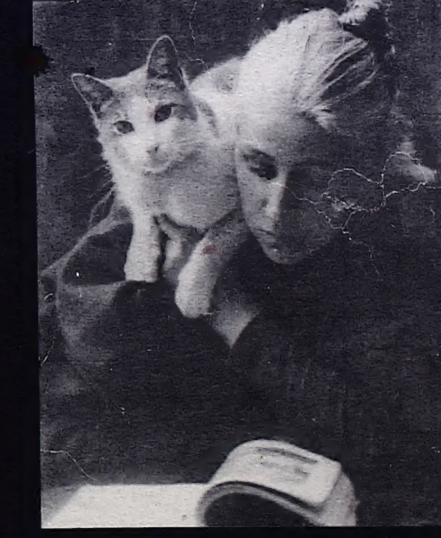


1968



FOUR VICTORIAN



PHOTOGRAPHERS



1968

FOUR VICTORIAN
PHOTOGRAPHERS

JOHN J. MCKENDRY

Associate Curator in Charge, Department of Prints

THE METROPOLITAN MUSEUM OF ART

The originals of the photographs in this calendar have come to the Museum through the following generous gifts:

Gift of Charles Bregler

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Harris Brisbane Dick Fund

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The Alfred Stieglitz Collection

Grateful acknowledgment is made to the following authors and publishers as the sources of the texts which accompany the illustrations in the Calendar:

Helmut Gernsheim, *Julia Margaret Cameron, Her Life and Photographic Work*, The Fountain Press, London, 1948.

The Goncourt Journals 1851–1870, edited and translated by Lewis Galantière, Doubleday, Doran and Company, Inc., New York, 1937.

A. Hyatt Mayor, "Photographs by Eakins and Degas," *The Metropolitan Museum of Art Bulletin*, Summer 1944.

A. Hyatt Mayor, "The First Victorian Photographer," *The Metropolitan Museum of Art Bulletin*, December 1958.

Margaret McHenry, *Thomas Eakins Who Painted*, privately printed, 1946.

Fairfield Porter, *Thomas Eakins*, George Braziller, Inc., New York, 1959.

Designed by Peter Oldenburg

Printed by the Meriden Gravure Company, Meriden, Connecticut.

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Braun: Countess Castiglione

On August 19th, one hundred and twenty-nine years ago, the secret of the "mirror with a memory" was unfolded in Paris to a tense audience which had packed the Palace of the Institute for hours before in anticipation. In an open meeting of the Academy of Sciences and the Academy of Fine Arts, the mysterious processes developed by Daguerre and Niépce, and purchased earlier in the year by the French government, were finally described to the public. Once the secret was out, lens makers everywhere were besieged by eager amateurs, and within six months versions of Daguerre's descriptive pamphlet,

"*Histoire et description du procédé nommé le Daguerréotype*," had been translated and published in England, Germany, Italy, Russia, Spain, Sweden, Switzerland, and the United States.

In less than thirty years after the revelation in Paris, three pioneers of the art, the Scotsman, David Octavius Hill; the Englishwoman, Julia Margaret Cameron; and the Frenchman, Adolphe Braun, had produced photographs of extraordinary quality and a fourth, the American, Thomas Eakins, was beginning his career as a painter.

The Calendar is devoted to a brief excursion into the work of these four photographers. All were contemporaries except for the somewhat younger Eakins, and this is their greatest similarity. All lived very different lives in very different parts of the world.

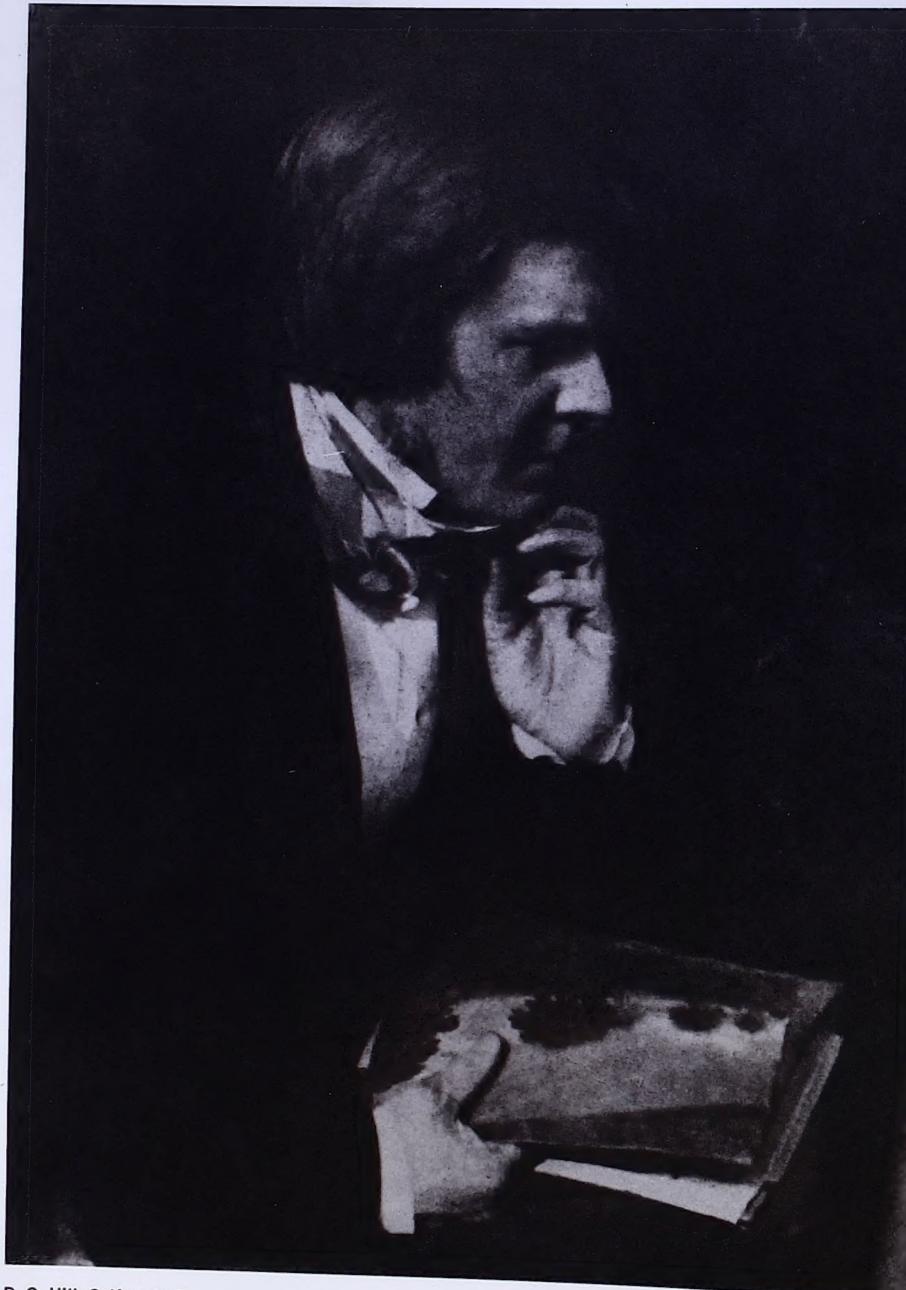
Hill and Eakins were painters who initially turned to the camera as an aid to their painting, but while Hill's photographs completely eclipse his work as a painter, the photographs of Eakins, though they add an interesting aspect to his artistic career, do not overshadow his major work, his paintings.

Mrs. Cameron had artistic leanings before she discovered photography, but the sentimental, ladylike poetry she wrote contrasts violently with the truly monumental portraits she took of the celebrities she persuaded to sit for her. Unlike Mrs. Cameron who restlessly was always in search of another sitter, Braun seems to have been mainly enthralled by one person, the beautiful, sad-eyed Countess Castiglione of whom he took innumerable photographs.

Each of the four shows a different approach to photography; all of them record a period in a way which was impossible before this time. Each gives substance to the words of Lady Eastlake (Elizabeth Rigby) who sat for Hill early in the 1840's: "No photographic picture that was ever taken . . . is destitute of a special . . . historic interest. Every form which is traced by light is the impress of one moment, or one hour, or one age in the great passage of time."



Braun: At the Bridge



D. O. Hill: Self portrait

DAVID OCTAVIUS HILL 1802-1870

Like so many of his contemporaries the landscape painter, David Octavius Hill, was interested in the new medium of photography, and he became a member of the Calotype Club of Edinburgh soon after its founding. But, ironically, it was his attempt to paint a truly monumental work that took him away from his painting and plunged him into photography.

In May 1843, because of the dispute over the right of the congregation to choose its own ministers, 474 members of the clergy resigned from the established Presbyterian Church and founded the Free Church of Scotland. Hill was commissioned to immortalize the moment. Inexperienced as a portrait painter, he decided to use the camera as an aid in his work and, with the assistance of the chemist, Robert Adamson, he began making photographs of the ministers. His pictures were an immediate success, and soon he was no longer confining himself to the ministers but photographing many of the notables of the time. In the four and a half years before Adamson's death, he did over a thousand portraits. Nor did he restrict himself to portraiture; he did landscapes as well. Though he stopped his photography for several years after the death of Adamson, he returned to it again. He also continued to work on the monumental painting which took almost twenty years to complete. Today, Hill is forgotten as a painter but renowned for his remarkable photographs.

January

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THURSDAY

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SATURDAY



HILL Boats on the shore at New Haven

Hill, working with his assistant, the chemist, Robert Adamson, used the calotype process developed by William Henry Fox Talbot. Their camera, which they constructed themselves, was almost an exact copy of Daguerre's—a large, oblong wooden box with a shutter in front of the lens which could be opened and closed by the movement of a lever.

January

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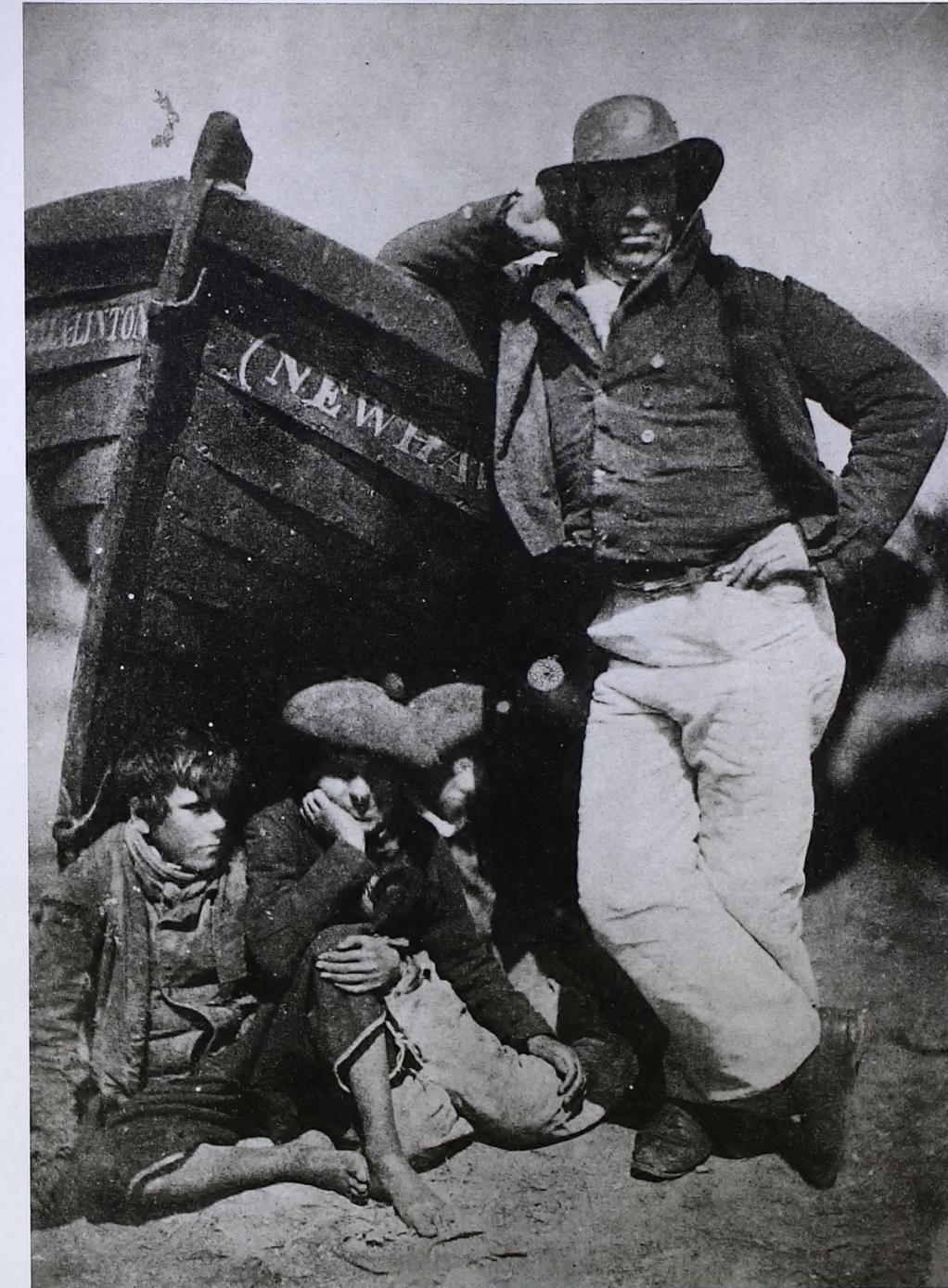
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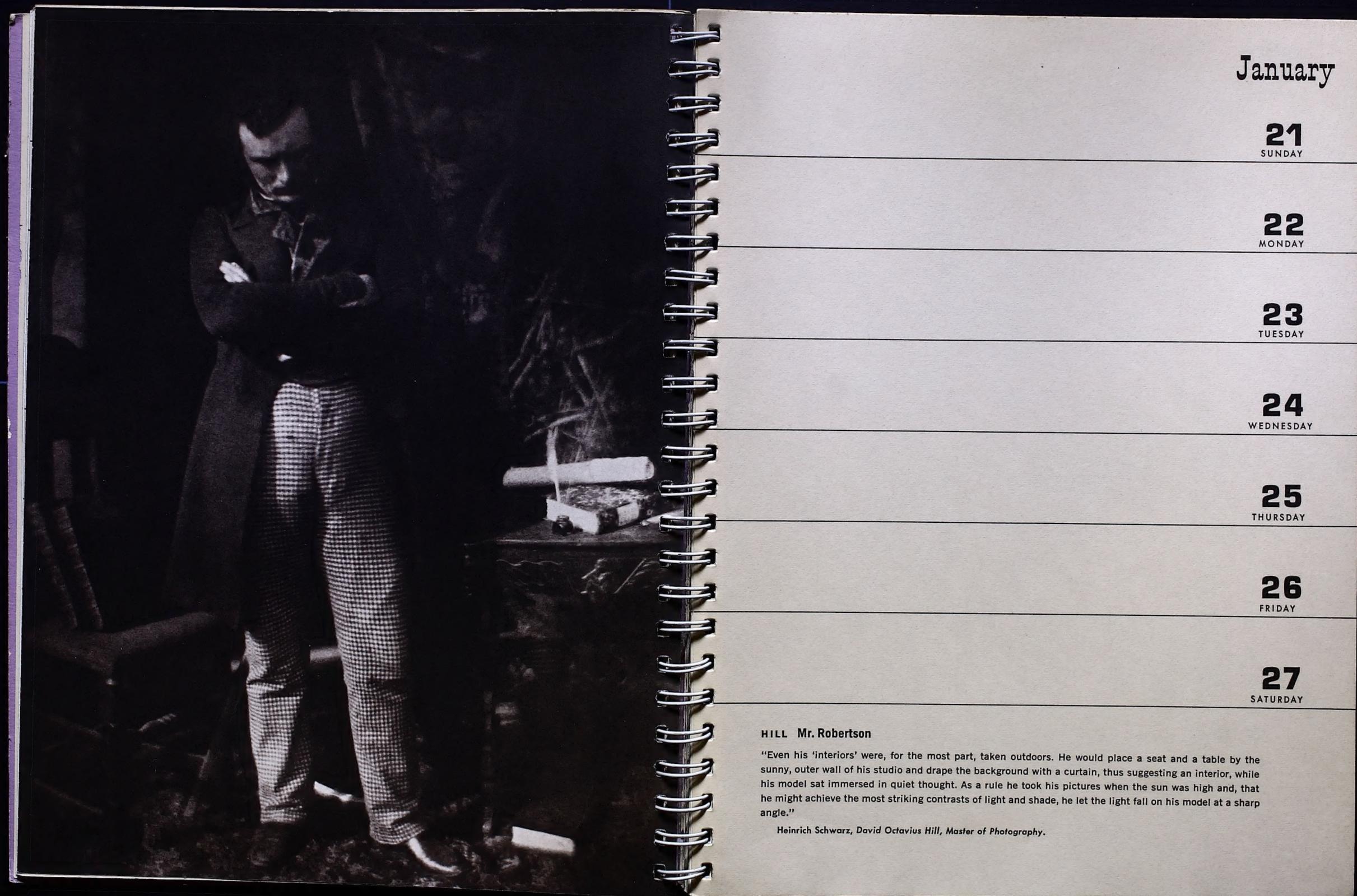
SATURDAY

HILL A New Haven fisherman and three boys

"It is hardly possible to estimate the number of portraits Hill executed in the course of the forties. In the large private and public collections of his works in Scotland and England one is constantly coming upon new pictures of persons known and unknown. The collections of the Royal Photographic Society, the Royal Scottish Academy and the Scottish National Portrait Gallery, would, even if combined, still be incomplete, and yet they include over a thousand different portrait photographs. Hill was fanatically full of his new occupation and must have produced several portraits almost every day, working until 1847 with Adamson's assistance, and after that alone."

Heinrich Schwarz, *David Octavius Hill, Master of Photography.*





January

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FRIDAY

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SATURDAY

HILL Mr. Robertson

"Even his 'interiors' were, for the most part, taken outdoors. He would place a seat and a table by the sunny, outer wall of his studio and drape the background with a curtain, thus suggesting an interior, while his model sat immersed in quiet thought. As a rule he took his pictures when the sun was high and, that he might achieve the most striking contrasts of light and shade, he let the light fall on his model at a sharp angle."

Heinrich Schwarz, *David Octavius Hill, Master of Photography*.

January-
February

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WEDNESDAY

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THURSDAY

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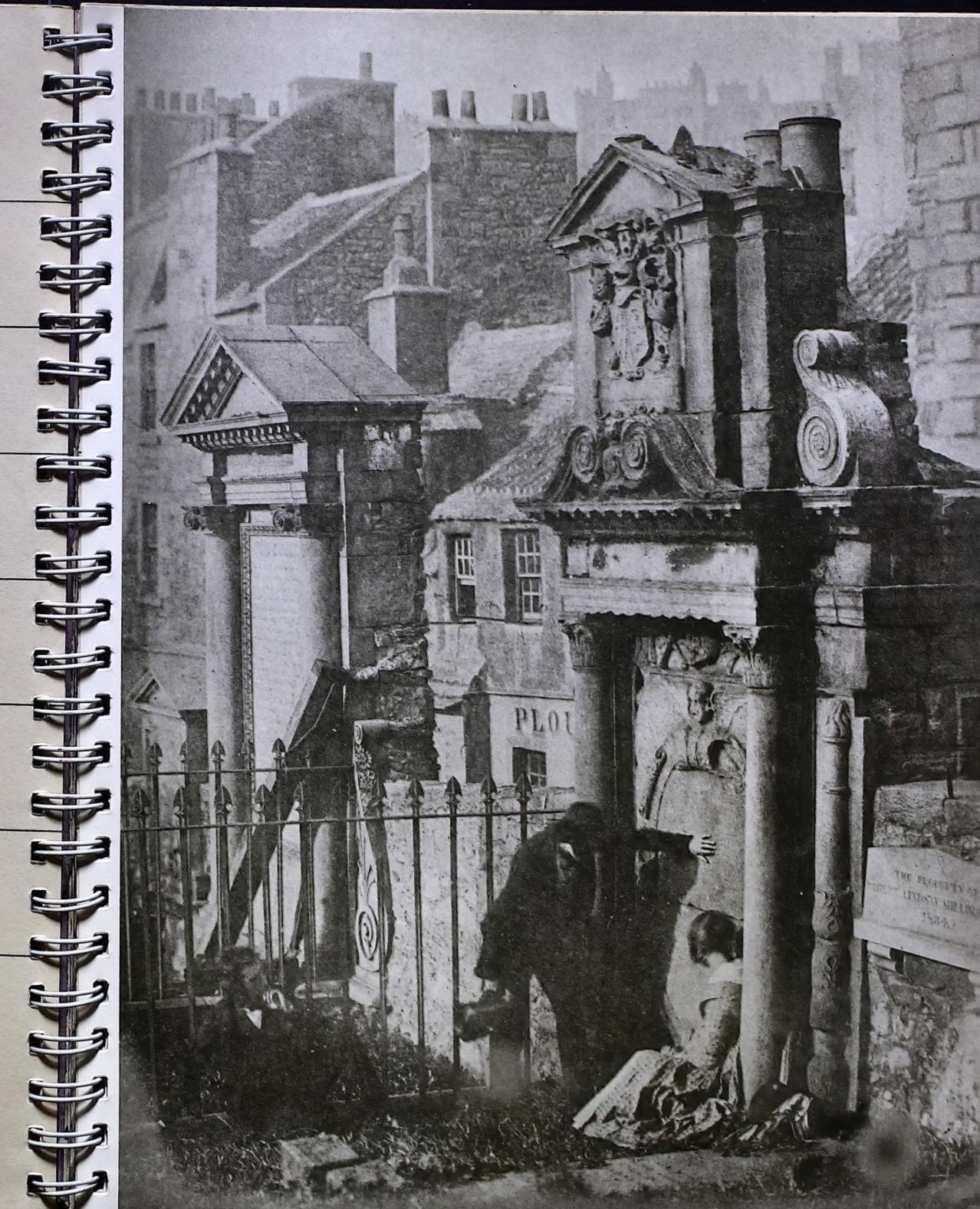
FRIDAY

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SATURDAY

HILL Greyfriars' Cemetery, Edinburgh

In a letter of January 17, 1848, Hill wrote: "The rough surface, and unequal texture throughout of the paper is the main cause of the Calotype failing in details, before the process of Daguerreotypy—and this is the very life of it. They look like the imperfect work of a man—and not the much diminished perfect work of God."



February

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FRIDAY

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SATURDAY



HILL Misses Binnie and Miss Monro (center)

"The negatives of wove paper, soaked in nitrate of silver and sensitized with iodide of potassium, required three to five minutes for exposure. This allowed his sitters the leisure to settle through shifts of expression into their look of basic character."

A. Hyatt Mayor, *The First Victorian Photographer*.

February

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Lincoln's Birthday

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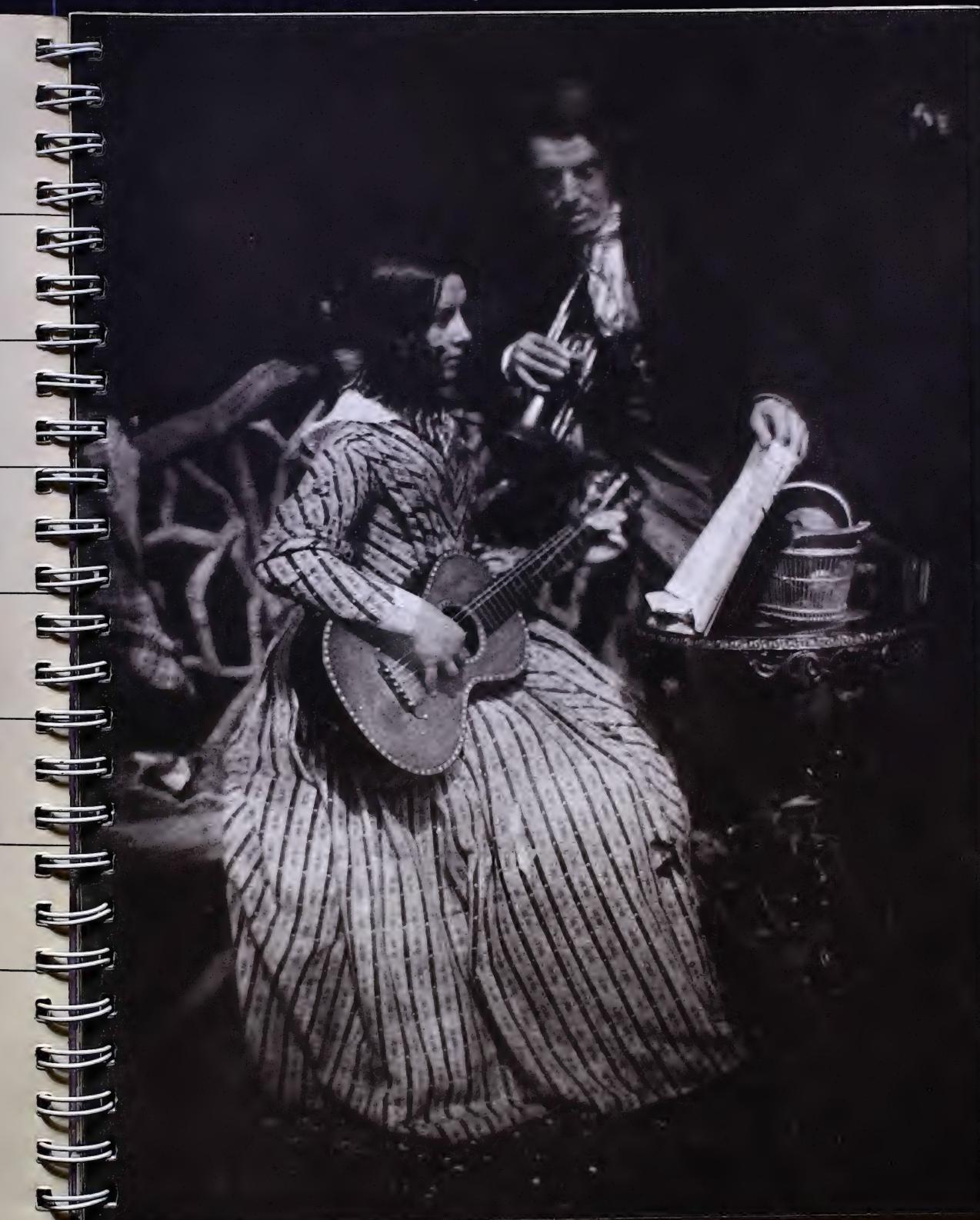
17

SATURDAY

HILL Miss Chalmers and her brother

"These photographs re-create an early Victorian drawing room where solid men dismiss subjects that they know to be facts, and ladies create conversation with a charm elaborated in leisure. How lucky it is that these cultivated people, matured by one of history's few happy moments, should have been the first large group of human beings whom we know with the completeness of detail that is attainable only through the camera."

A. Hyatt Mayor, *The First Victorian Photographer*.



February

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SUNDAY

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WEDNESDAY

Washington's Birthday **22**

THURSDAY

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FRIDAY

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SATURDAY



HILL Mrs. Anna Brownell Jameson

Mrs. Jameson, Hill's most celebrated woman sitter, posed for him while visiting Edinburgh in the summer of 1845. She was the daughter of an Irish miniaturist who taught her to draw, and she married—briefly and stormily—an English lawyer who became Attorney General of Canada. She visited Italy, Germany and America, and knew many brilliant women—Lady Byron, Ottilie von Goethe, Princess Marie Amelie of Saxony, and Mrs. Browning. She wrote and illustrated many books. Her "Sacred and Legendary Art" is the first still useful study of iconography.

February-
March

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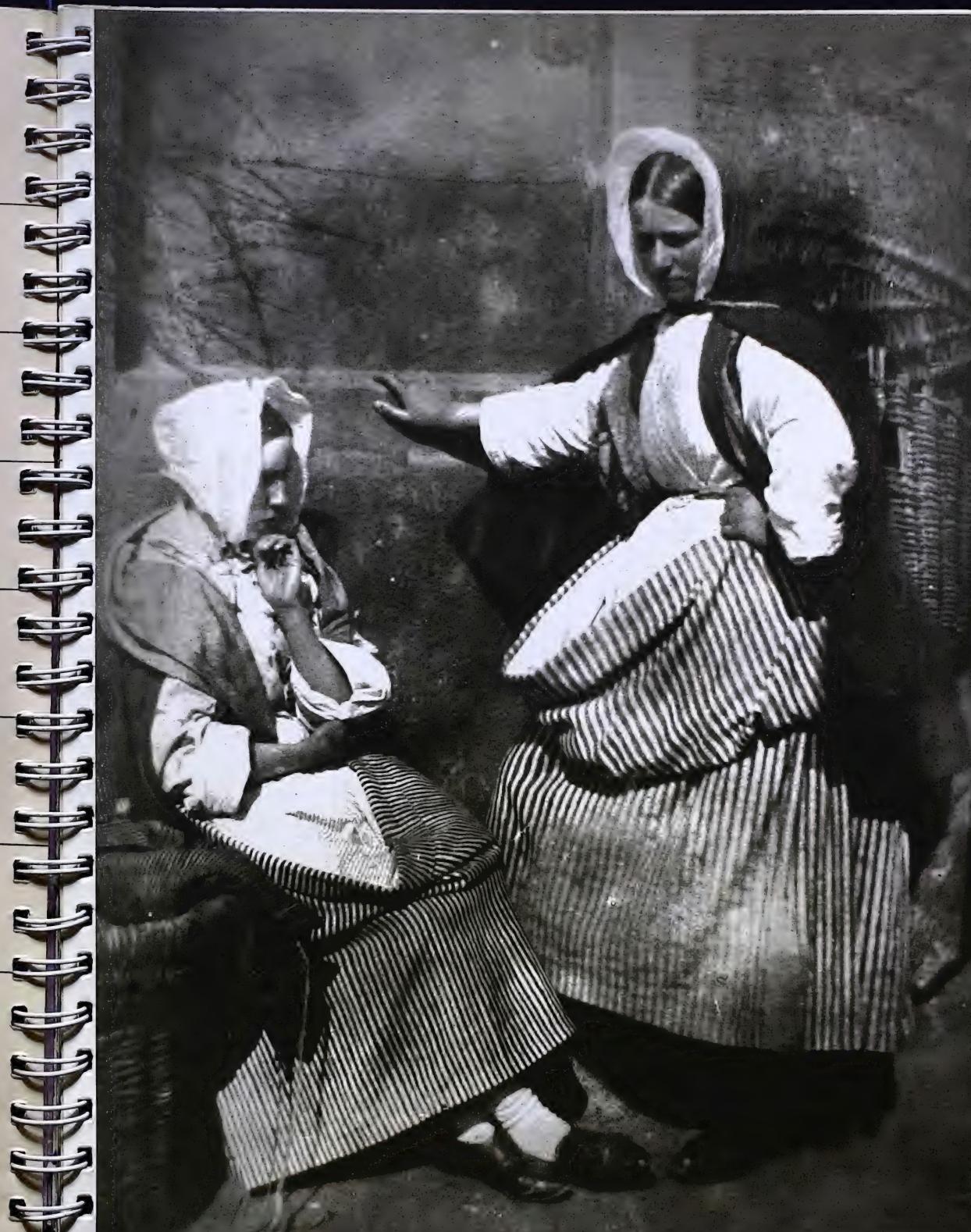
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SATURDAY

HILL Two New Haven fishwives

"How very kind and nice of you to send me those most curiously attractive photographs! I should more simply say pictures, for they certainly are pictures, and very fine ones too!"

Letter from James McNeill Whistler to J. Craig Annan (the young Scottish photographer who early in the 1890's made prints from Hill's original negatives and sent them to the leading painters of the day for their criticism).





March

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SATURDAY

HILL Findlay the deerstalker

"They are simply magnificent; I have never seen more interesting photographs or more interesting types."

Letter commenting on Hill's photographs from the American painter, John Singer Sargent, to Sir James Guthrie.

March

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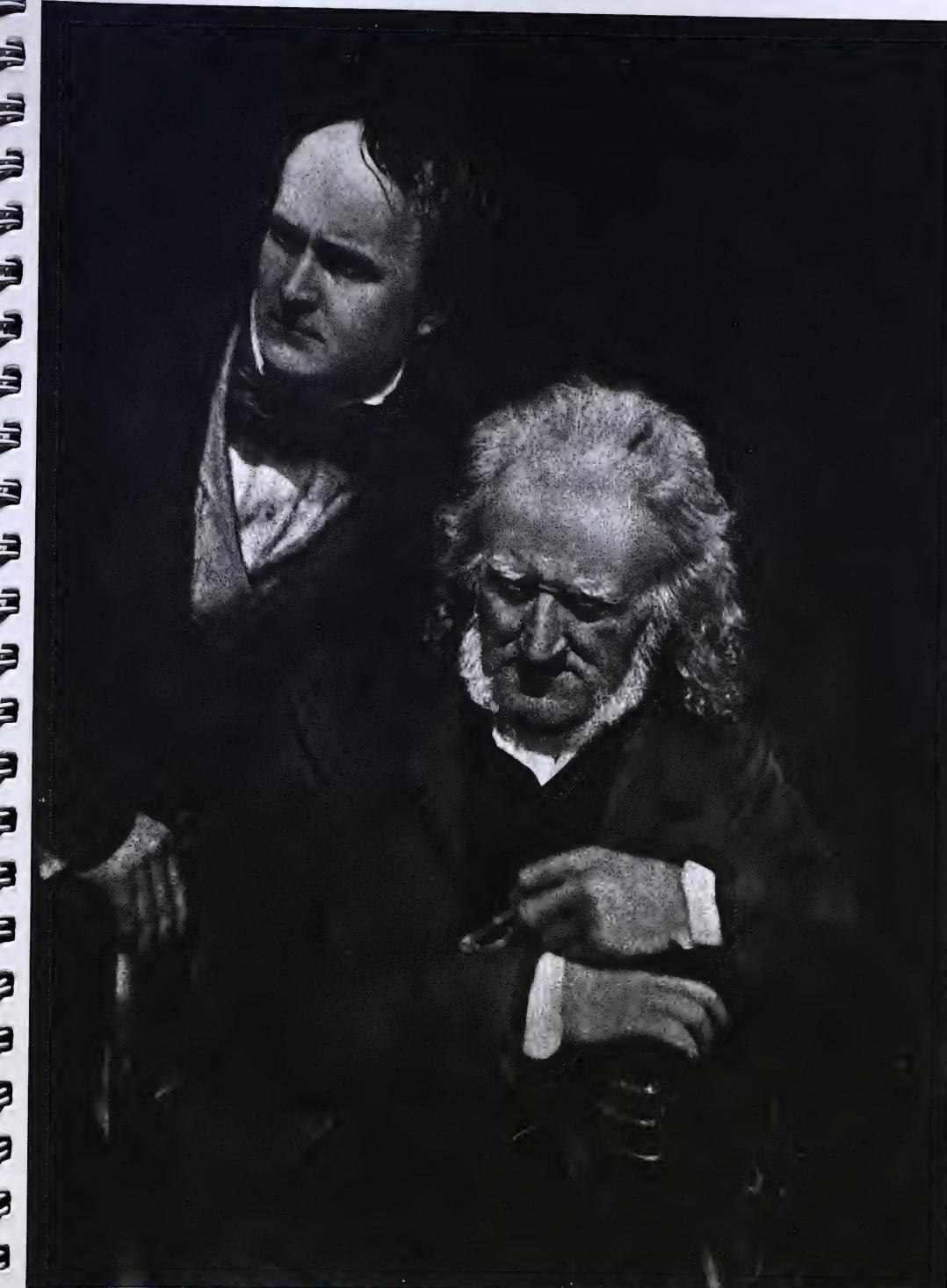
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FRIDAY

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SATURDAY

HILL Two sculptors: John Henning (right), Alexander Handyside Ritchie (left)

"In many respects Hill was fortunate. He had no traditional conventions to bias the natural bent of his artistic instincts. There was no ready-made photographic studio which he might have been tempted to use, fitted with all manner of devices for rendering soft and puerile the heads and hands of vital character which were so frequently possessed by his sitters."

J. Craig Annan, *Camera Work*, No. XI, 1905.



March

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THURSDAY

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SATURDAY



HILL Mrs. Williamson

"Part of Hill's success came from the picturesque ruggedness of his sitters who were upholding Edinburgh as a recent intellectual center . . . Most of his sitters had known Edinburgh's great generation and their faces express the fullness of personalities developing in an age of self-reliance."

A. Hyatt Mayor, *The First Victorian Photographer*.

March

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SUNDAY

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THURSDAY

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SATURDAY

HILL Hugh Miller

Miller was once the foreigner's idea of a versatile Scot, for he earned his living as a stone mason while attaining eminence as a geologist. He wrote "The Testimony of the Rocks" and "Footprints of the Creator."



March-
April

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SATURDAY



HILL "Our dear old nurse"

"In 1862 fifteen of these rare later photographs appeared under the grand title, 'Contributions towards the Further Development of the Fine Art of Photography.' Hill had modernized, but not improved, his style by making each photograph look like a painting by Frith or an English book illustration of the sixties, and by giving it a poetic title like a Victorian picture. The publication fell so flat that it has all but disappeared today and is not mentioned in any account of Hill's life."

A. Hyatt Mayor, *The First Victorian Photographer*.

April

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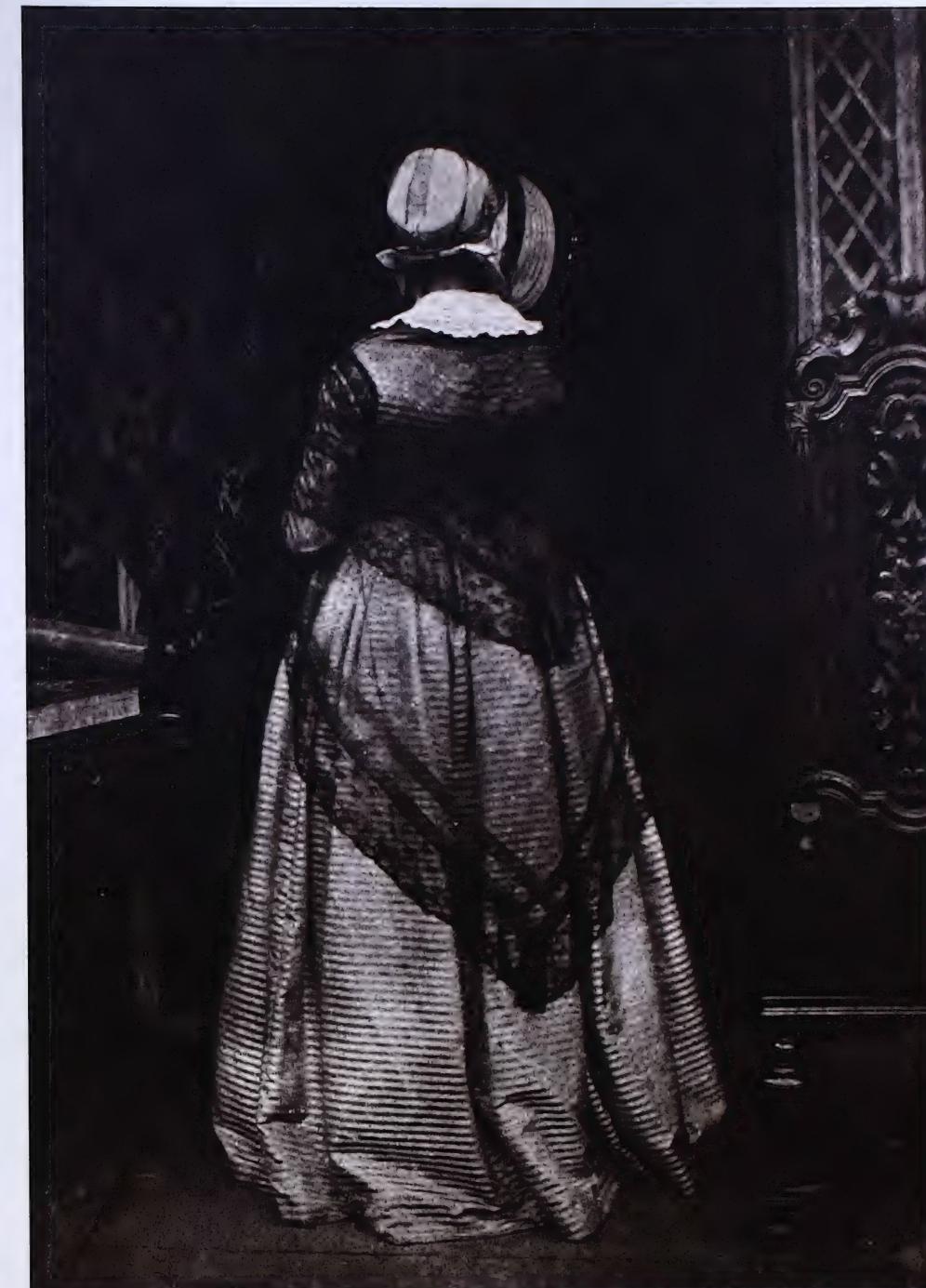
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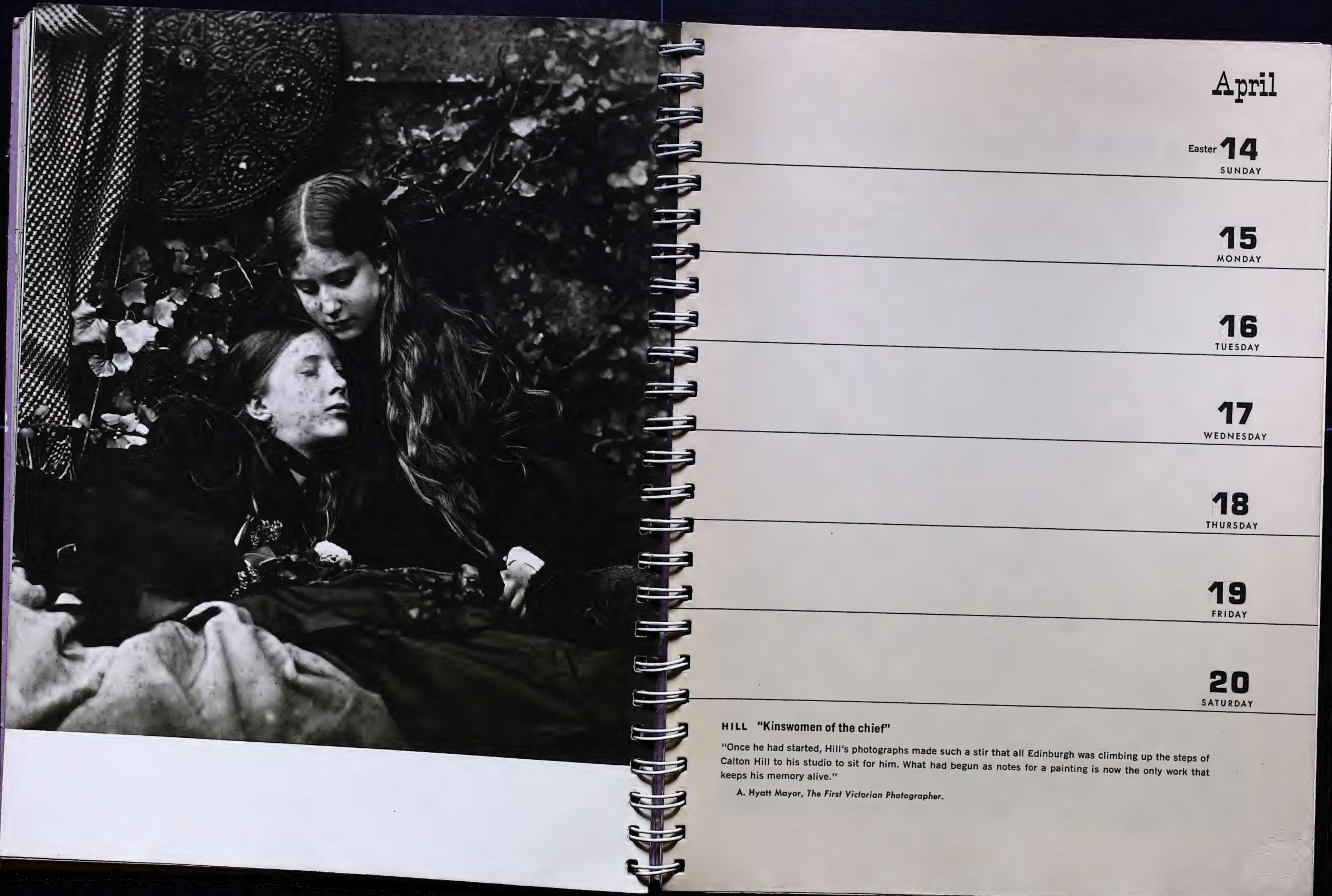
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FRIDAY

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SATURDAY

HILL Lady Ruthven

Mary Campbell married James, Lord Ruthven in 1813 and until her extreme old age—she lived until the age of 96—Lady Ruthven was a major figure in Edinburgh. She was a close friend of Walter Scott, and her house, Old Winton, was Scott's model for Ravenswood Castle in "The Bride of Lammermoor." Hill posed several of his women sitters with their backs to the camera, sparing them the formidably steady gaze which his long exposures demanded.





JULIA MARGARET CAMERON 1815-1879

At the age of 48 Mrs. Cameron took up photography and practiced it for several years during which time she produced impressive portraits of many of the leading painters, poets, writers and intellectuals of the day, including Tennyson, Browning, Carlyle, Sir Henry Taylor, and Herschel. The best account of her photography is given by herself in "Annals of My Glass House," a manuscript written in 1874:

"Therefore it is with effort that I restrain the overflow of my heart and simply state that my first lens was given to me by my cherished departed daughter and her husband, with the words, 'It may amuse you, Mother, to try to photograph during your solitude at Freshwater'.

"The gift from those I loved so tenderly added more and more impulse to my deeply seated love of the beautiful, and from the first moment I handled my lens with a tender ardour, and it has become to be as a living thing, with voice and memory and creative vigour. Many and many a week in the year '64 I worked fruitlessly, but not hopelessly—

A crowd of hopes
That sought to sow themselves like winged lies
Born out of everything I heard and saw
Fluttered about my senses and my soul.

"I longed to arrest all beauty that came before me, and at length the longing has been satisfied. Its difficulty enhanced the value of the pursuit. I began with no knowledge of the art. I did not know where to place my dark box, how to focus my sitter, and my first picture I effaced to my consternation by rubbing my hand over the filmy side of the glass.

"I believe that what my youngest boy, Henry Herschel, who is now himself a very remarkable photographer, told me is quite true—that my first successes in my out-of-focus pictures were a fluke. That is to say, that when focussing and coming to something which, to my eye, was very beautiful, I stopped there instead of screwing on the lens to the more definite focus which all other photographers insist upon."

Mrs. Cameron, photographed by her son, Henry Herschel Hay Cameron, about 1870





April

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SATURDAY

CAMERON Lord Justice James

"I turned my coal-house into my dark room, and a glazed fowl-house I had given to my children became my glass house! The hens were liberated, I hope and believe not eaten. The profit of my boys upon new laid eggs was stopped, and all hands and hearts sympathised in my new labour, since the society of hens and chickens was soon changed for that of poets, prophets, painters and lovely maidens, who all in turn have immortalized the humble little farm erection."

Julia Margaret Cameron, *Annals of My Glass House* (manuscript, 1874).

May

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SUNDAY

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MONDAY

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SATURDAY

CAMERON "The South-west Wind" (Ellen Terry, the actress, at about the age of seventeen)

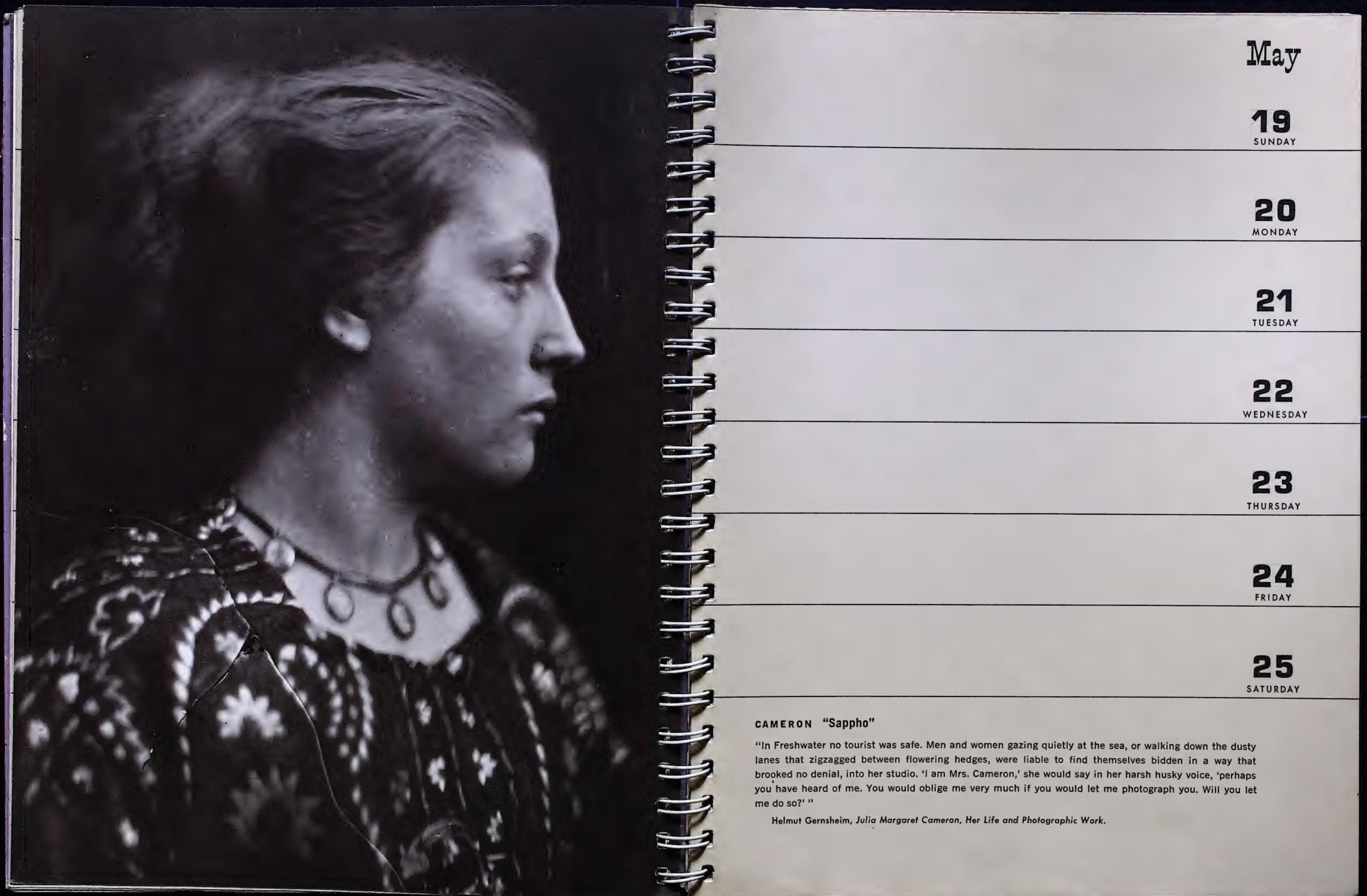
"How can I thank you enough, Madame, for this new kindness? You overcome me. All of them are beautiful. Not one of the photographs but is in itself a 'chef d'œuvre.' No one has ever captured the rays of the sun and used them as you have. I throw myself at your feet."

Letter from Victor Hugo to Mrs. Cameron.



Reproduced
Photograph

The South-West Wind
From life
Julia Margaret Cameron
Nelly Terry.
d'après Nature



May

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SUNDAY

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FRIDAY

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SATURDAY

CAMERON "Sappho"

"In Freshwater no tourist was safe. Men and women gazing quietly at the sea, or walking down the dusty lanes that zigzagged between flowering hedges, were liable to find themselves bidden in a way that brooked no denial, into her studio. 'I am Mrs. Cameron,' she would say in her harsh husky voice, 'perhaps you have heard of me. You would oblige me very much if you would let me photograph you. Will you let me do so?'"

Helmut Gernsheim, Julia Margaret Cameron, Her Life and Photographic Work.

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30 Memorial Day
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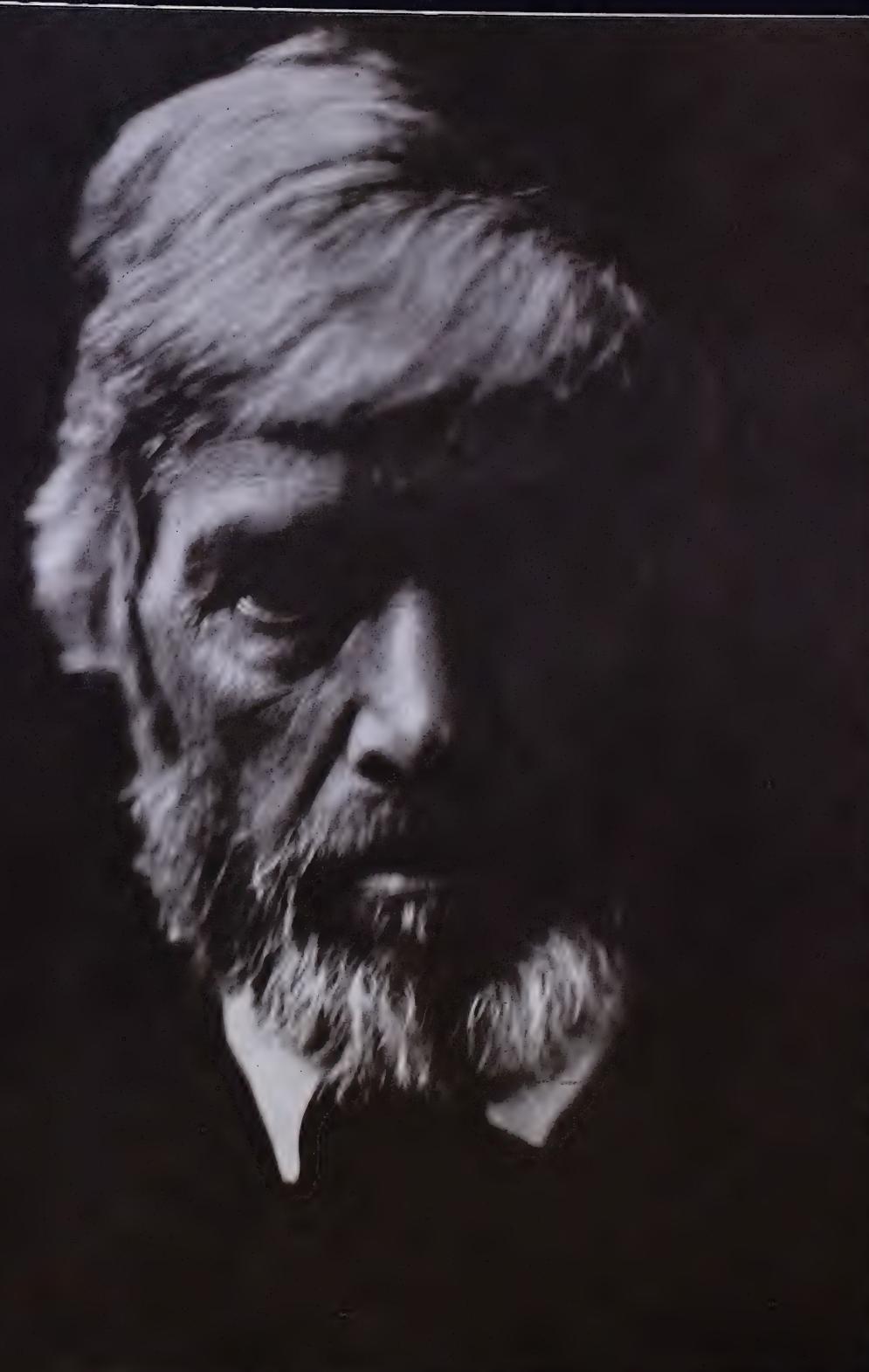
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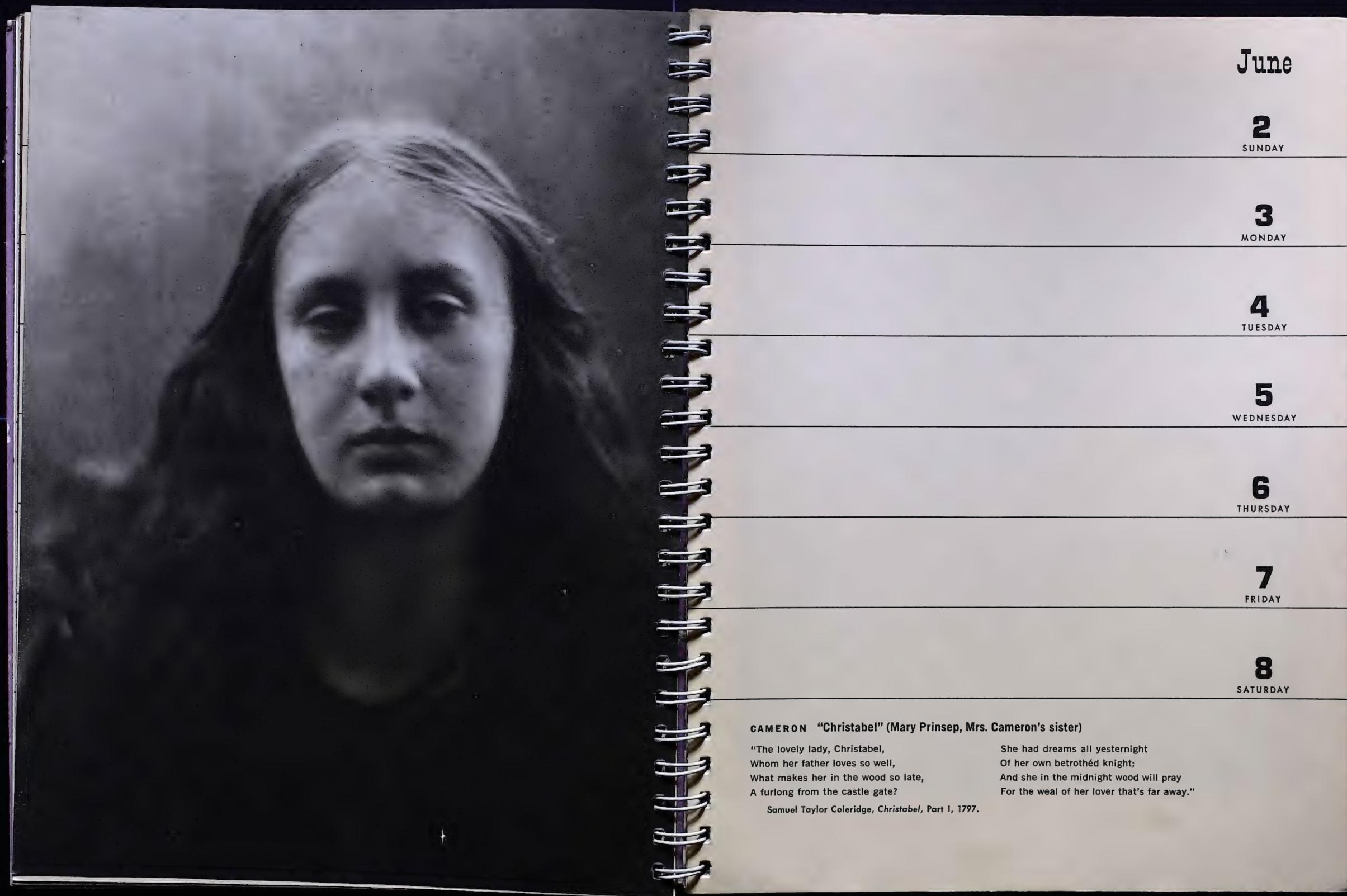
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SATURDAY

CAMERON Thomas Carlyle, about 1867

"Terrifically ugly and woe-begone, but has something of likeness: my candid opinion."

Carlyle's comment on Mrs. Cameron's photograph. Anne Thackery Ritchie, *Alfred, Lord Tennyson and His Friends*, London, 1893.





June

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WEDNESDAY

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THURSDAY

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FRIDAY

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SATURDAY

CAMERON Joseph Joachim, 1868 (Brahms dedicated his violin concerto to this Hungarian-born violinist)

"When I have had such men before my camera my whole soul has endeavoured to do its duty towards them in recording faithfully the greatness of the inner as well as the features of the outer man."
Julia Margaret Cameron, *Annals of My Glass House* (manuscript, 1874).





June

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FRIDAY

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SATURDAY

CAMERON Lionel Tennyson

"Like most enthusiastic photographers, Mrs. Cameron never tired of asking her friends to sit to her. 'This in itself is rather trying,' wrote a sitter, 'but when it comes to dressing for the part, the penalty imposed on the sitter is decidedly heavy.' But Mrs. Cameron was entirely carried away by her love for the art and her energy bore down every obstacle. Children in particular feared her tyranny. 'We came at her summons. We trembled, or we should have trembled had we dared to do so, when the round black eye of the camera was turned upon us!'"

Helmut Gernsheim, *Julia Margaret Cameron, Her Life and Photographic Work*.

June

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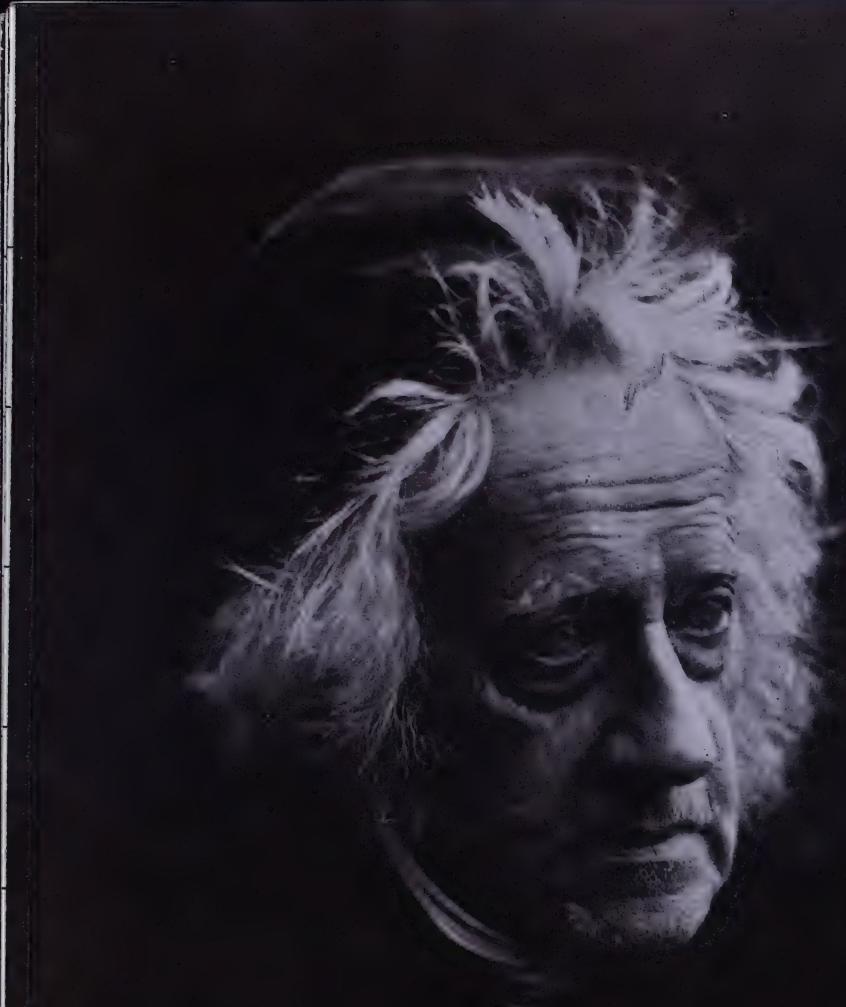
SATURDAY

CAMERON "The Mountain Nymph, Sweet Liberty," 1866

"This last batch of your photographs is indeed wonderful, and wonderful in two distinct lines of perfection. That head of the 'Mountain Nymph, Sweet Liberty' (a little 'farouche' and 'égarée,' by the way, as if first let loose and half afraid that it was too good), is really a most astonishing piece of high relief. She is absolutely alive and thrusting, out her head from the paper into the air. This is your own special style."

Letter from Sir John Hershel to Mrs. Cameron.





June-
July

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WEDNESDAY

Independence Day **4**
THURSDAY

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SATURDAY

CAMERON Sir John Herschel the astronomer, 1867

"The one of the old 'pater familias' with his black cap on is I think the climax of Photographic Art and
beats hollow everything I ever beheld in Photography before—J. F. W. Herschel"

Inscription on the photograph.

July

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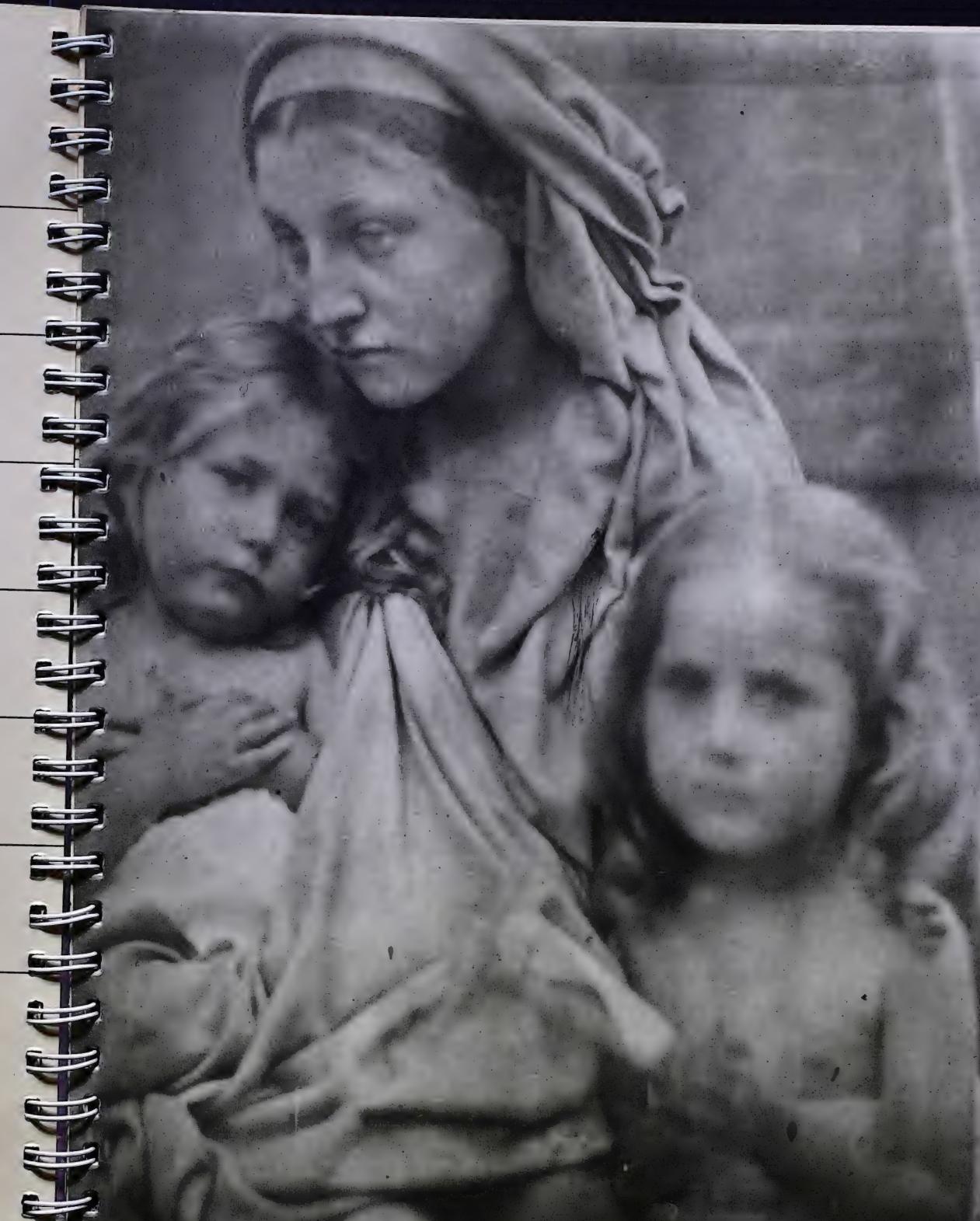
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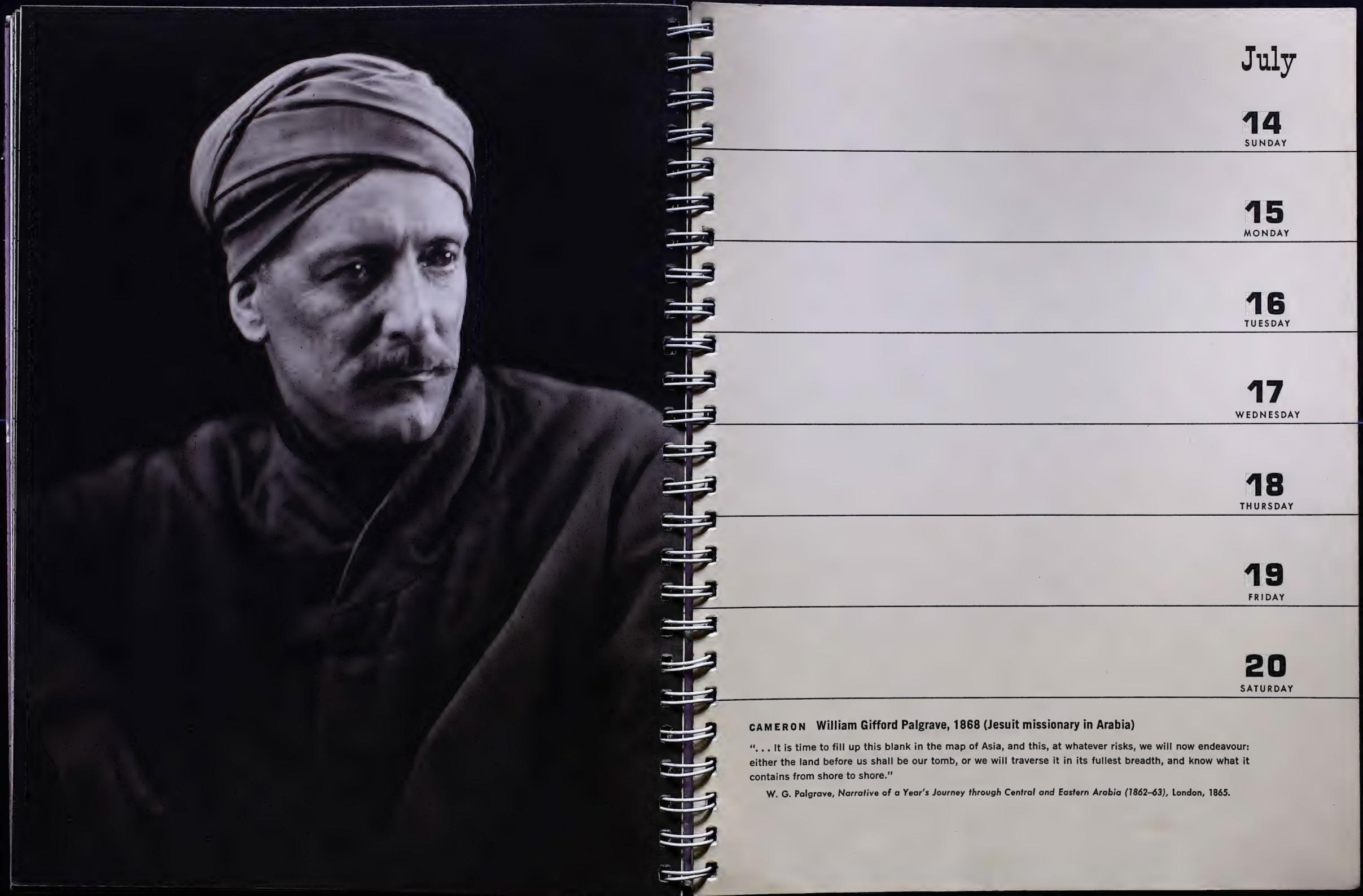
13
SATURDAY

CAMERON "Madonna Pensosa" (May Hillier, Mrs. Cameron's parlormaid and frequent sitter)

Mrs. Cameron's celebrated soft-focus did not appeal to all of her colleagues: ". . . The Committee much regret they cannot concur in the lavish praise which has been bestowed on her productions by the non-photographic press, feeling convinced that she will herself adopt an entirely different mode of representing her poetic ideas when she has made herself acquainted with the capabilities of the art."

Report of the Exhibition Committee, *The Photographic Journal*, May 15, 1865.





July

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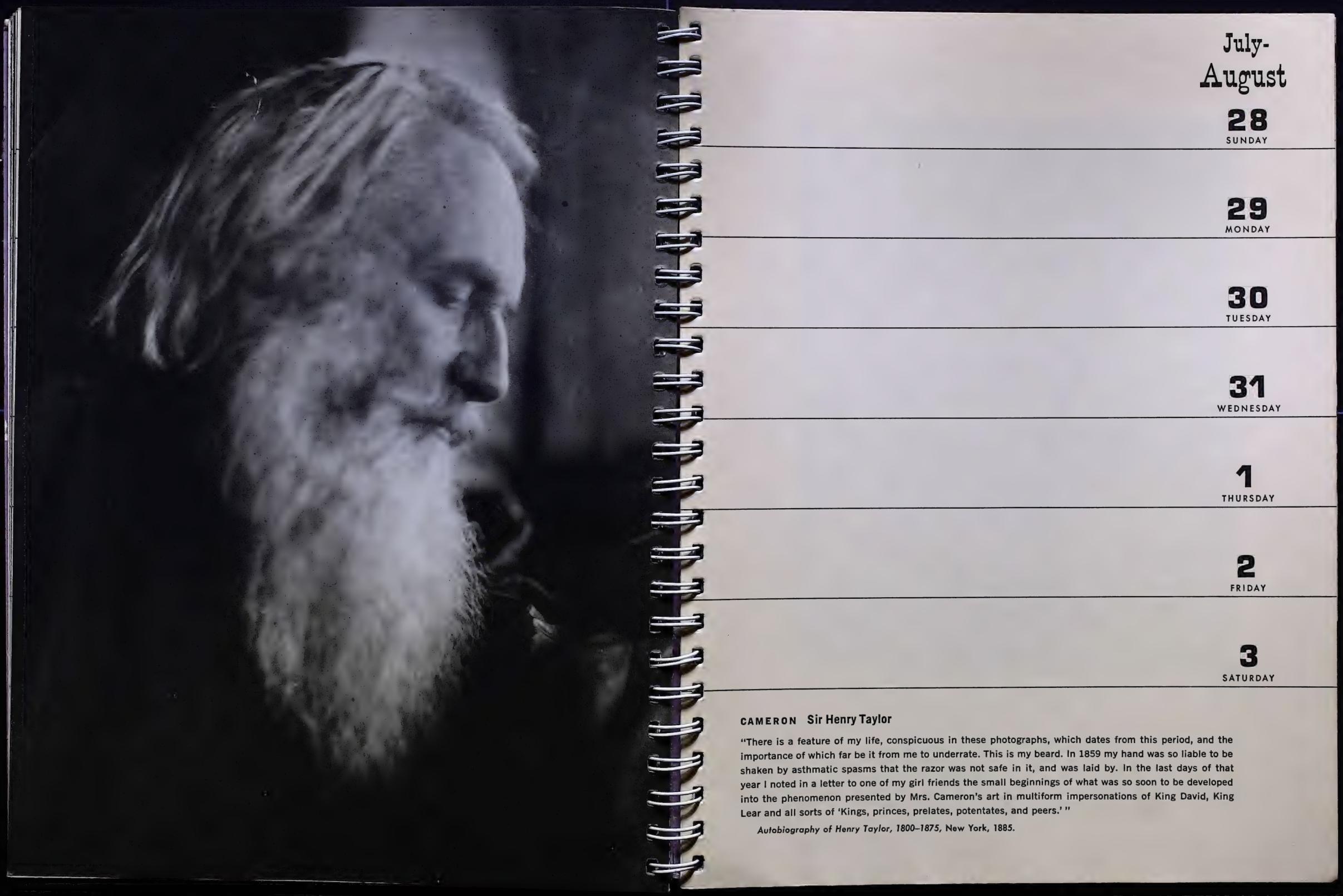
CAMERON Alice Liddell (the daughter of Henry George Liddell, Dean of Christchurch, Oxford)

The original Alice of "Alice in Wonderland." The story was first told to her by Lewis Carroll on a river excursion and then published in 1865, about seven years before this photograph was taken.

"Then she thought, (in a dream within the dream, as it were,) how this same little Alice would, in the after-time, be herself a grown woman; and how she would keep, through her riper years, the simple and loving heart of her childhood: and how she would gather around her other little children, and make their eyes bright and eager with many a wonderful tale."

From the manuscript of *Alice's Adventures Under Ground*.





July-
August

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SATURDAY

CAMERON Sir Henry Taylor

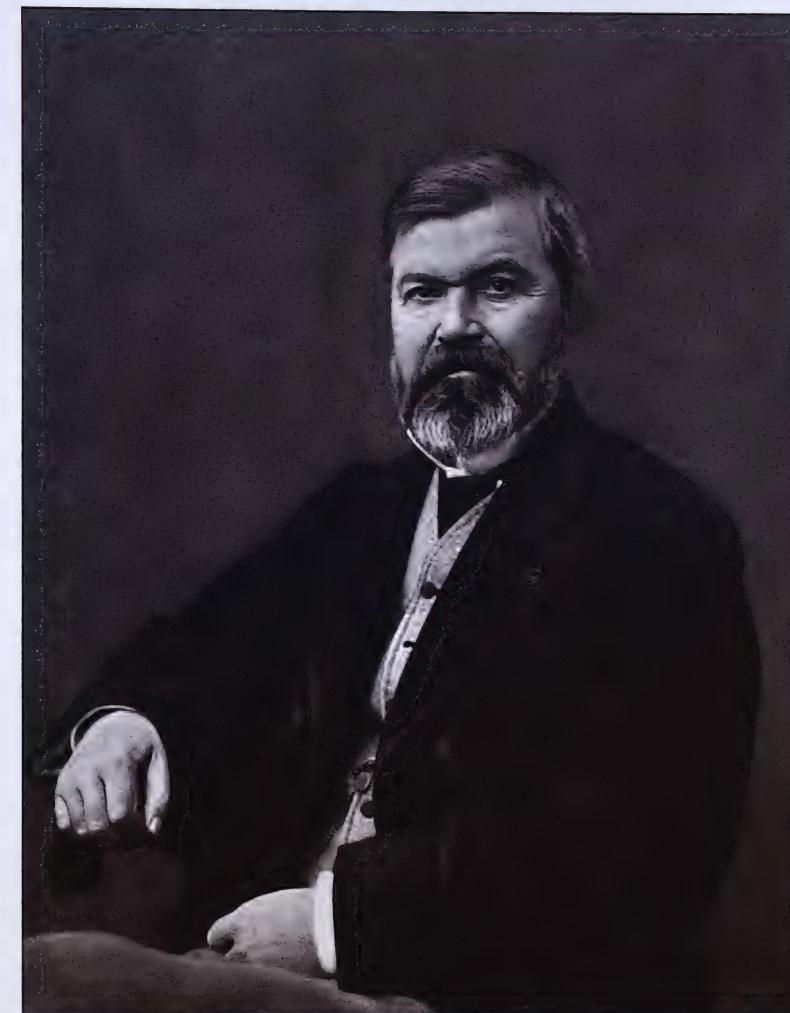
"There is a feature of my life, conspicuous in these photographs, which dates from this period, and the importance of which far be it from me to underrate. This is my beard. In 1859 my hand was so liable to be shaken by asthmatic spasms that the razor was not safe in it, and was laid by. In the last days of that year I noted in a letter to one of my girl friends the small beginnings of what was so soon to be developed into the phenomenon presented by Mrs. Cameron's art in multiform impersonations of King David, King Lear and all sorts of 'Kings, princes, prelates, potentates, and peers.'"

Autobiography of Henry Taylor, 1800-1875, New York, 1885.

ADOLPHE BRAUN 1811-1877

Adolphe Braun is the only one of the four who might be called a complete professional; unlike the others he made photography his principal occupation. He began by photographing flowers to be used for textile designs as a more practical method than drawing them by hand. He was also interested in the possibilities of using the camera to make reproductions and founded a firm which used a photographic method to copy drawings and paintings.

He took many photographs of street scenes in Paris and a number of views of mountains and mountain climbers, but his most fascinating pictures are those he made of the Countess Castiglione. Renowned as being the greatest beauty of her day and for a time the mistress of Napoleon III, she is the first of the legendary beauties of whom there is a really detailed photographic record. Time and time again Braun photographed her, and though some of the pictures are as much records of the clothes on which she, or rather her lovers, spent a fortune, they do capture the strange, sad beauty of this unusual woman. It is revealing to compare these photographs with the vapid portraits painted of her which prettify the unique beauty of the Countess.



Adolphe Braun



August

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SUNDAY

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SATURDAY

BRAUN Climbing in the Alps, 1855

"Mountains have a peculiar fascination about them, whether we look up to their serene summits from below or down from their lofty elevation on the spreading landscape of their base. Lifting their dreaming tops far up into the heavens, there seems to be a conscious majesty about them . . . The desire to stand on these great outlooks is almost universal, and the greater the difficulties and dangers they present, the greater seems to be the desire to surmount them."

"Mountain Views and Adventures," *Scribner's Monthly*, September 1871.

August

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SUNDAY

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MONDAY

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TUESDAY

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WEDNESDAY

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THURSDAY

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FRIDAY

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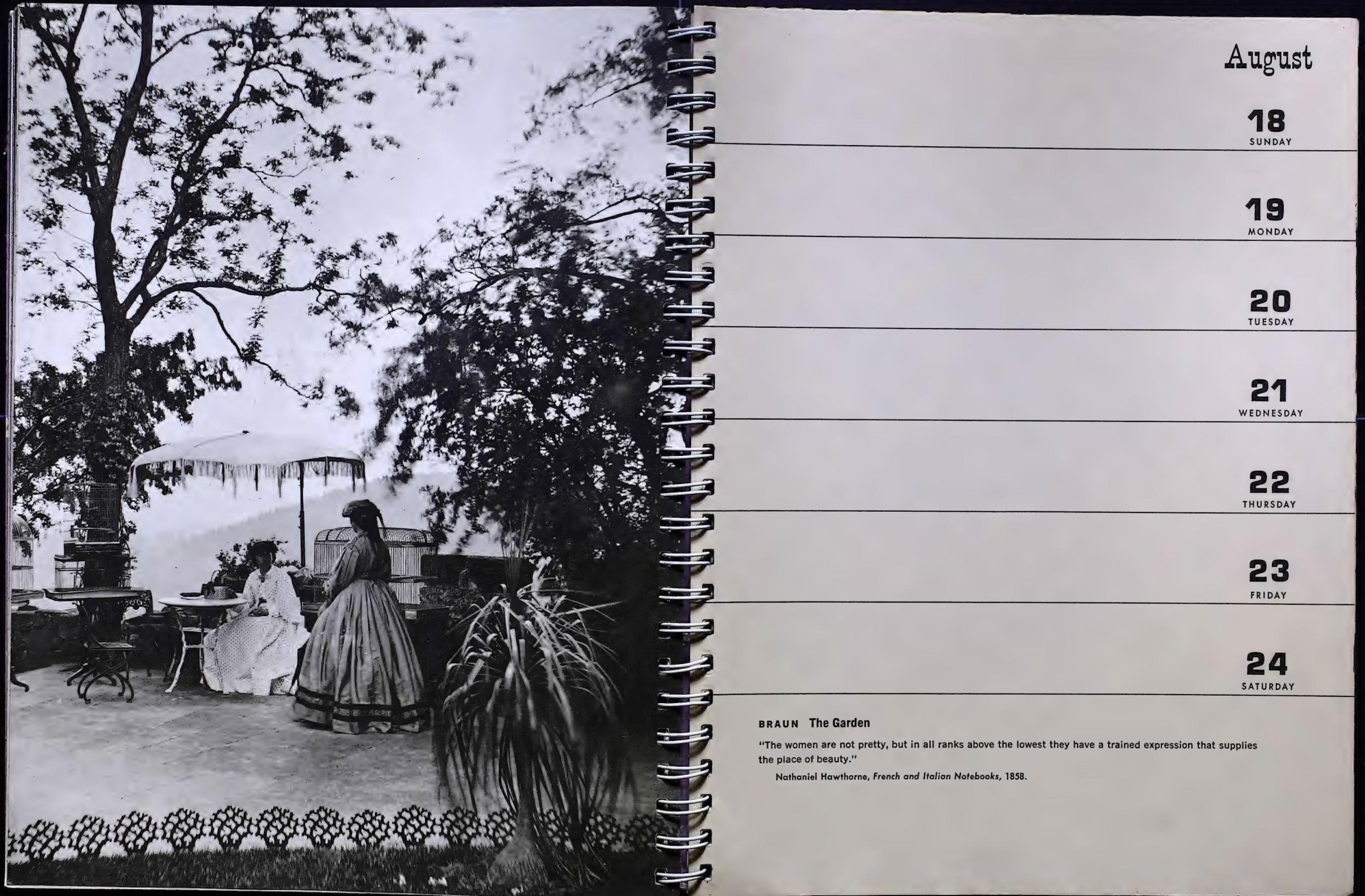
SATURDAY

BRAUN Flowers

"The first thing that drew attention to Braun was a number of pictures of flowers and garlands, photographed natural size on sheets of twenty inches; these pictures appeared about twelve years ago but, up to this day, they are unique. They excited the admiration of the profession, as well as the artist, and the men of science; King Frederick William sent him, in acknowledgment, a golden snuff box . . ."

H. W. Vogel, Philadelphia Photographer, February 1868.





August

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SUNDAY

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MONDAY

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WEDNESDAY

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THURSDAY

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FRIDAY

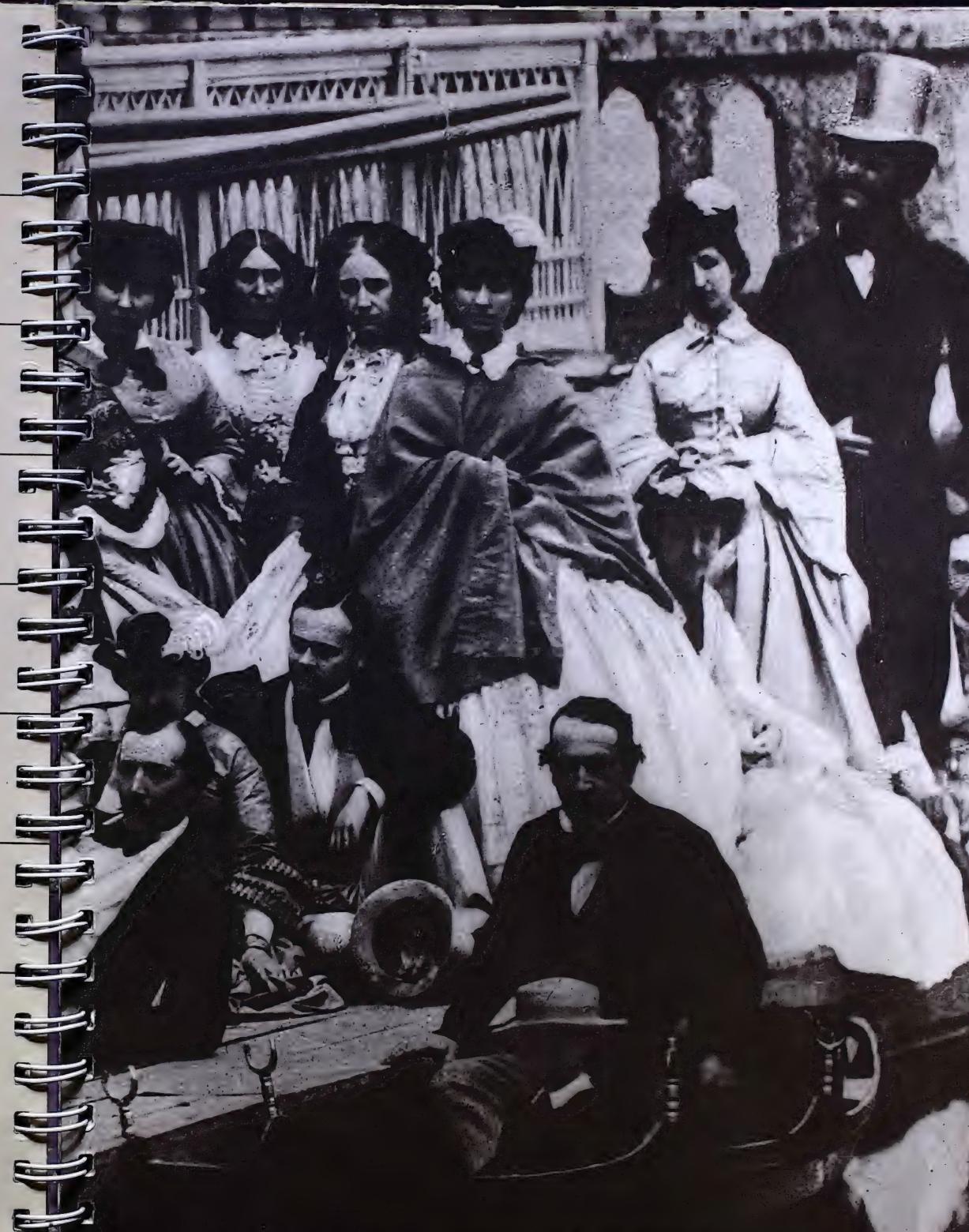
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SATURDAY

BRAUN The Court of Napoleon III at Fontainebleau (in boat, lower center, Napoleon III and the Prince Imperial)

"The princess arrived from Compiègne at five o'clock and spoke of the emperor. 'What do you expect? The man is neither spirited nor impressionable. Nothing can stir him up. The other day a servant squirted a siphon of seltzer water into his neck and he merely set his glass the other side of his plate, without a word and without the slightest sign of irritation. He never loses his temper, and the angriest word of which he is capable is, "It's absurd." He never says anything more than that. I believe if I had married him I should have broken his head open to see what was inside it.' "

The Goncourt Journals 1851–1870, edited and translated by Lewis Galantière.





September

1
SUNDAY

Labor Day 2
MONDAY

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TUESDAY

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WEDNESDAY

5
THURSDAY

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FRIDAY

7
SATURDAY

BRAUN Countess Castiglione

"Everybody is determined to bankrupt himself. Never have appearances been so despotic, so imperious, and so demoralizing. The Field of the Cloth of Gold, so to speak, is outdone by the luxury in which women live, wearing whole estates on their backs."

The Goncourt Journals 1851–1870, edited and translated by Lewis Galantière.

September

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SUNDAY

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MONDAY

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TUESDAY

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WEDNESDAY

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THURSDAY

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FRIDAY

14
SATURDAY

BRAUN Versailles

"... an extensive view of a great avenue, a perfect corridor of shadow, at the end of which a bright spot of sunlight gleamed like a star."

Emile Zola, *Nana*, 1879.



September

15
SUNDAY

16
MONDAY

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TUESDAY

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WEDNESDAY

19
THURSDAY

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FRIDAY

21
SATURDAY



BRAUN On the Boulevard, Paris, 1855

"The other Sunday there were so many carriages in the Bois de Boulogne that coming back to town they were routed in over the by-roads instead of the Avenue de l'Impératrice. Who does not keep a carriage these days? What a society!"

The Goncourt Journals 1851–1870, edited and translated by Lewis Galantière.

September

22

SUNDAY

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MONDAY

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TUESDAY

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WEDNESDAY

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THURSDAY

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FRIDAY

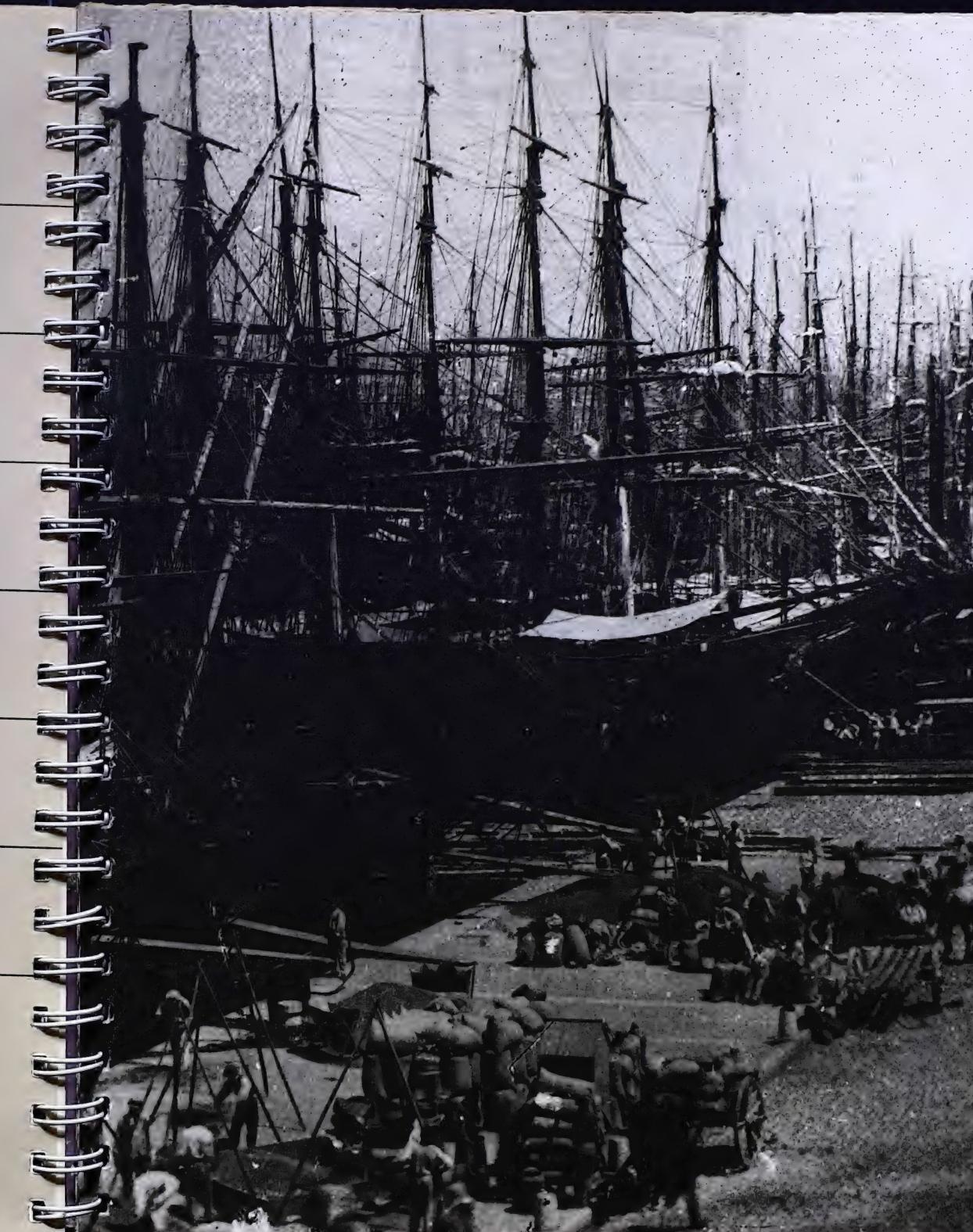
28

SATURDAY

BRAUN The Port of Marseilles

"There is a confusion of oaths in all tongues, of the cries of boatmen and porters...the sonorous blows of great levers on the pavement, ships' bells, whistles, the rhythmic music of pumps and capstans...And the odors, too, evoke distant countries, wharves on which the sun beats down more fiercely than on this; the cargoes of sandal-wood and logwood being discharged, the lemons, oranges, pistachio nuts, figs, whose penetrating odor ascends in clouds of exotic dust in an atmosphere saturated with brackish water, burned herbs, and the greasy smoke of the 'cookhouses'."

Description of the waterfront at Marseilles. Alphonse Daudet, *Sappho*.



September-
October

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SUNDAY

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MONDAY

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TUESDAY

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WEDNESDAY

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THURSDAY

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FRIDAY

5
SATURDAY



BRAUN Rue Castiglione and Colonne Vendôme (in foreground, a chocolate vendor)

"I am foreign to that which is to come, to that which is, and a stranger to these new boulevards that go straight on, without meandering, without the adventures of perspective, implacably a straight line, without any of the atmosphere of Balzac's world, making one think of some American Babylon of the future."

The Goncourt Journals 1851–1870, edited and translated by Lewis Galantière.

November

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SUNDAY

11 Veterans' Day
MONDAY

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TUESDAY

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WEDNESDAY

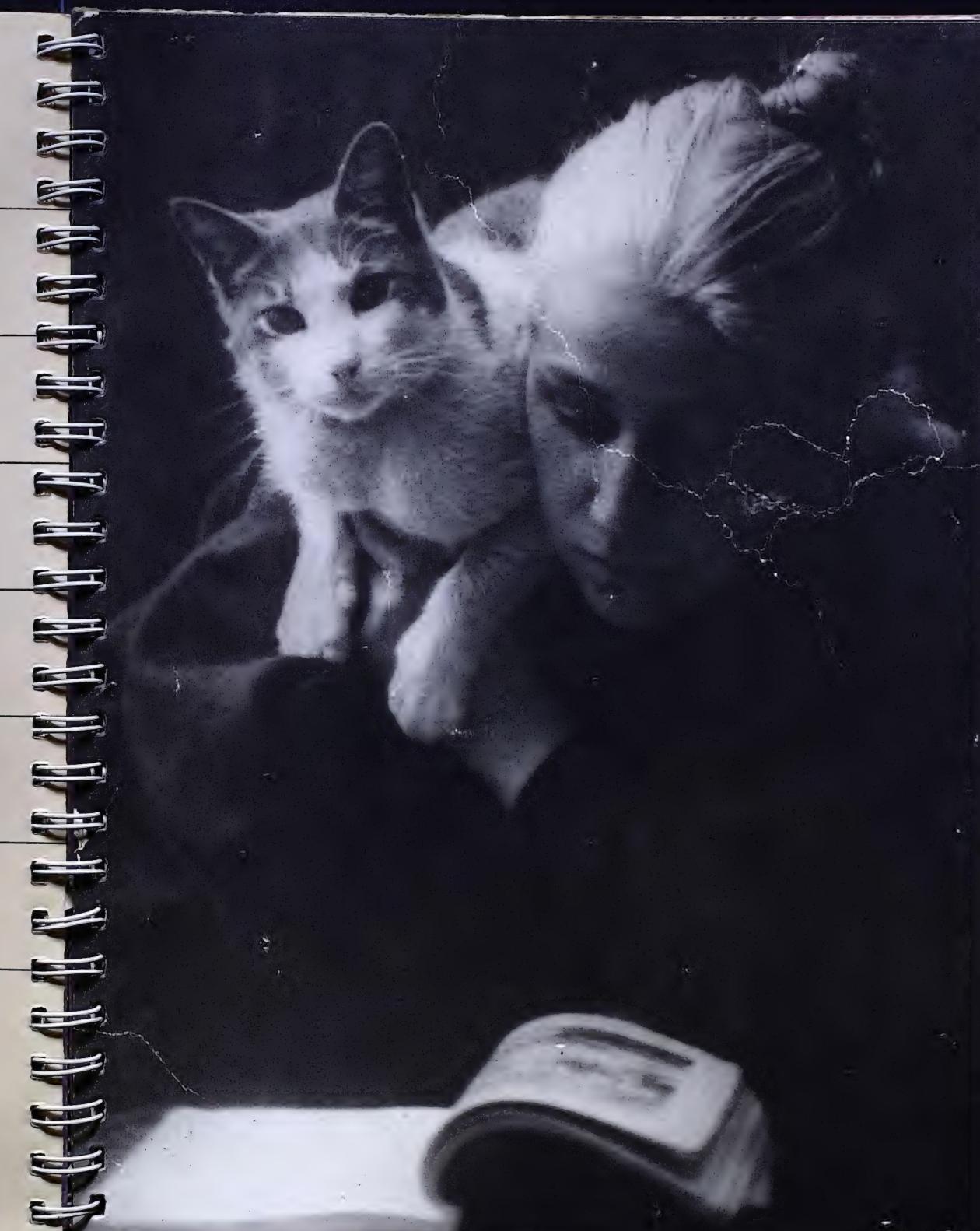
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THURSDAY

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FRIDAY

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SATURDAY

EAKINS Amelia Van Buren

Eakins said that she was one of his best pupils. She was a frequent guest of the Eakins family at their Mount Vernon Street house in Philadelphia, but her promise as an artist was not fulfilled—as was also true with many of his most talented pupils whose careers were terminated by death or disease or who were forced into other channels of work.



November

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SUNDAY

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WEDNESDAY

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THURSDAY

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FRIDAY

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SATURDAY



EAKINS Nude female model from the back

"To Eakins the thing that was beautiful was the marvellous way in which the body is put together."

Margaret McHenry, *Thomas Eakins Who Painted*.

November

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SUNDAY

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MONDAY

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WEDNESDAY

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Thanksgiving Day

THURSDAY

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FRIDAY

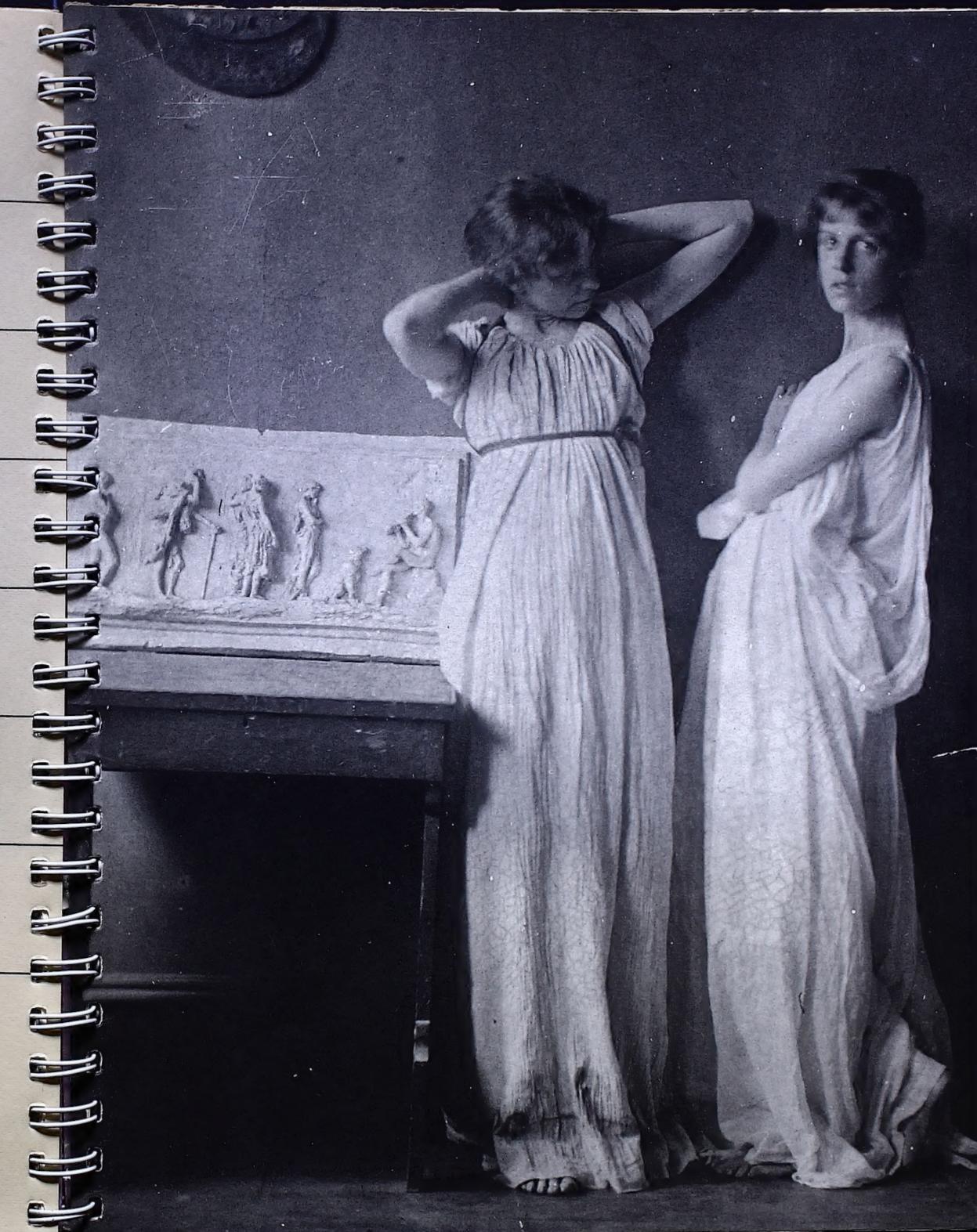
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SATURDAY

EAKINS Two pupils in Greek dress, beside plaster cast of Eakins' "Arcadia"

"The photographs of nude men outdoors holding models of Greek double flutes to their mouths and of girls draped in white Grecian slips take on a desperate, even heroic, note in view of the frustration that cannot help but ensue from trying to will Arcadia in the stuffiness of an American suburb."

A. Hyatt Mayor, *Photographs by Eakins and Degas*.





December

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THURSDAY

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FRIDAY

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SATURDAY

EAKINS The Crowell family at Avondale, the farm of his sister Frances (Mrs. W. J. Crowell),
about 1891

"Uncle Tom was a frequent visitor, usually alone. He would come on an evening train and sleep on a blanket on the floor in the Sitting Room by the open door. I think of him as with horizons always his own and not of the Farm. Painting, modeling, riding, shooting, swimming, the study of anatomy, skinning and dissecting animals, treating the skins, throwing the lariat, throwing half hitches, splicing rope, tying knots, tricks with rope and string, making plaster casts of different hands, were some of the things he did on the Farm with the children." (Recollections of William Crowell, Jr.—the boy leaning against post)

Margaret McHenry, Thomas Eakins Who Painted.

December

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SUNDAY

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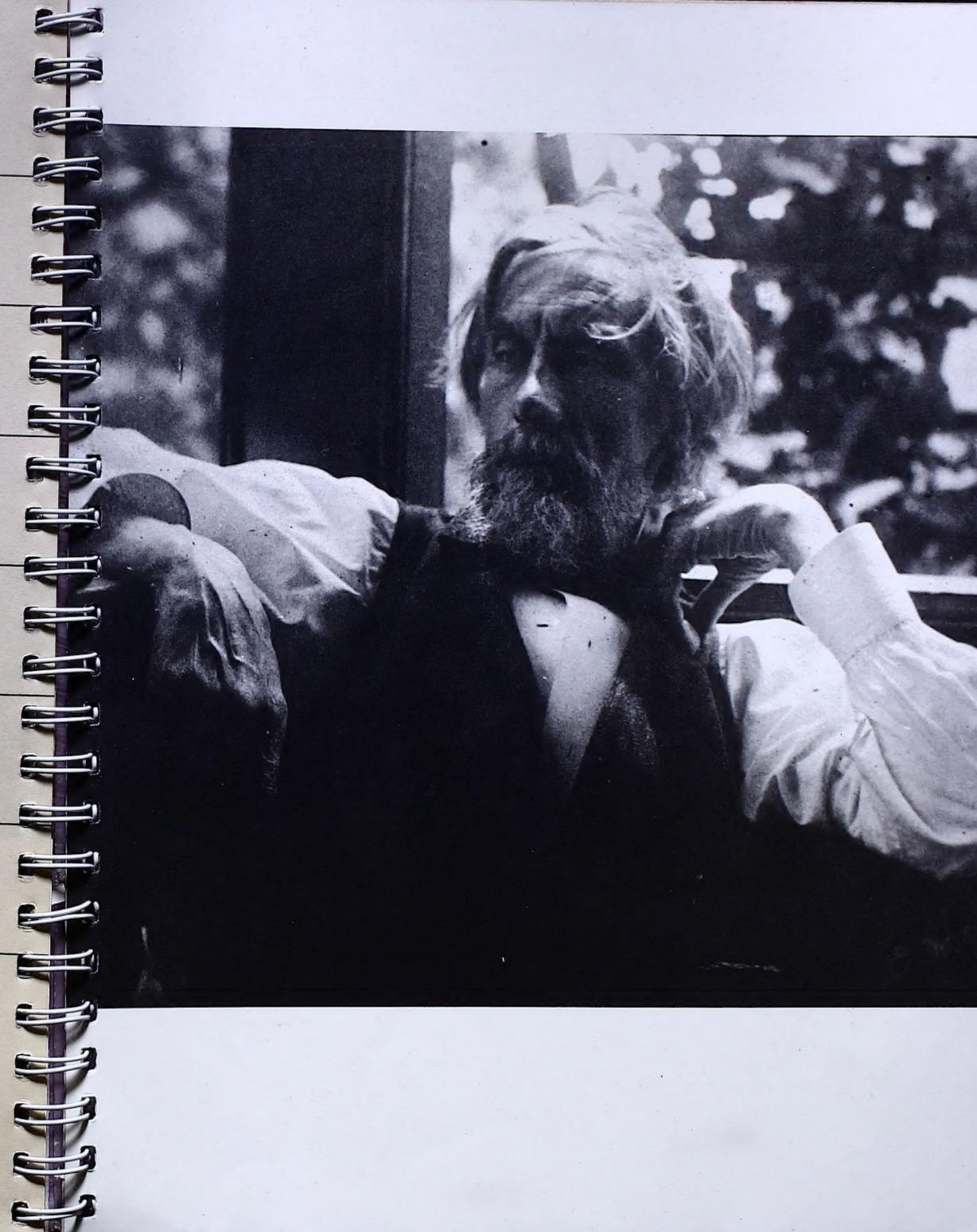
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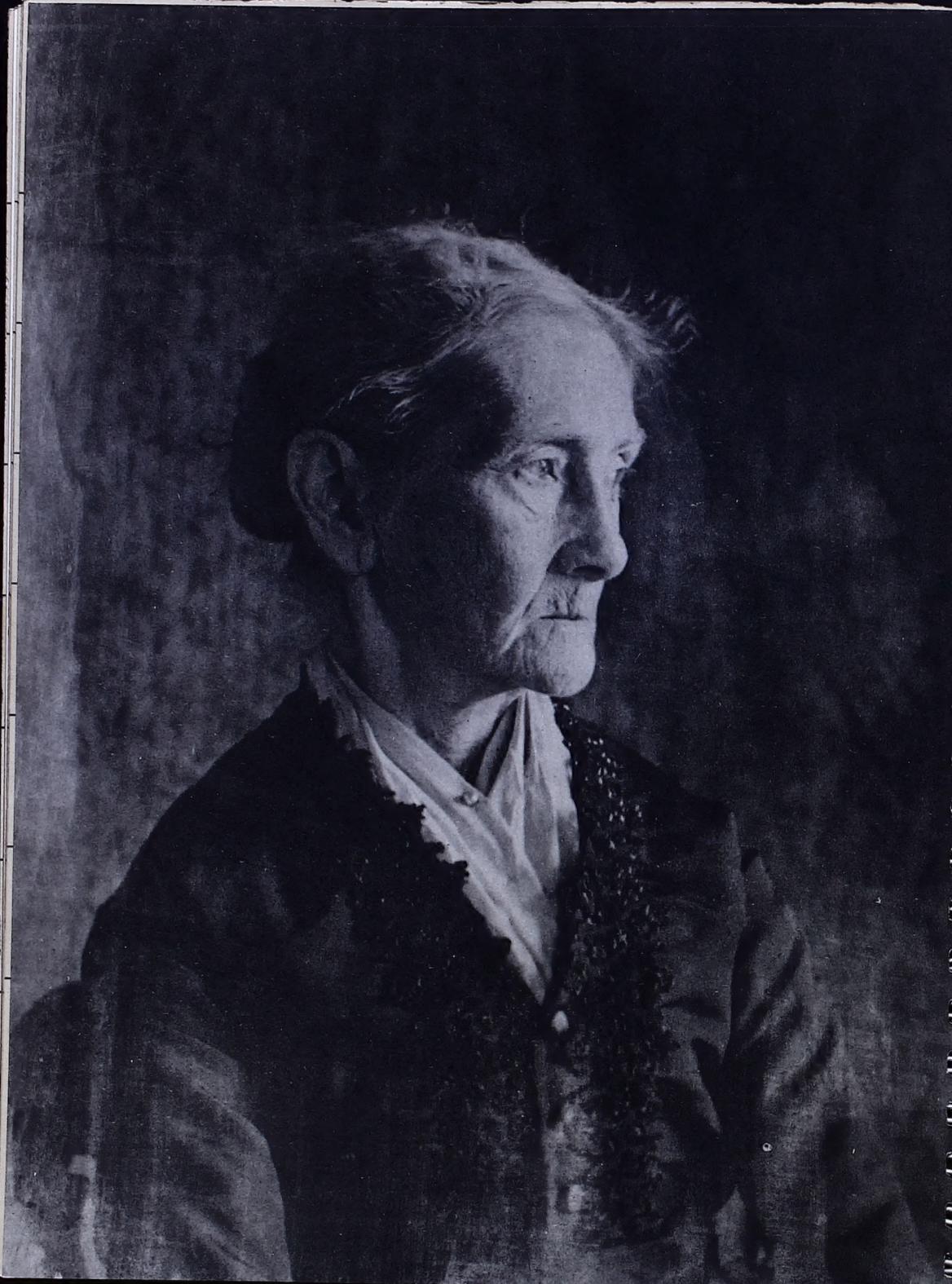
SATURDAY

EAKINS William H. Macdowell, the engraver (Eakins' father-in-law)

"Murray (the sculptor) used the head of Susan Hannah's father as model for the head of the prophet Jeremiah because Murray thought old Mr. Macdowell a modern Jeremiah. Murray remembered the time Macdowell stopped a street cleaner to ask him why he wasn't sweeping down hill instead of up and was promptly told by the irate street cleaner to go to hell . . ."

Margaret McHenry, *Thomas Eakins Who Painted*.





December

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SUNDAY

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MONDAY

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WEDNESDAY

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THURSDAY

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FRIDAY

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SATURDAY

EAKINS Mrs. William H. Macdowell (Eakins' mother-in-law)

"He is supposed to have said, 'How beautiful old ladies' skin is. All those wrinkles!'"

Fairfield Porter, *Thomas Eakins*.